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WHOLE NO. 2168



CONDUCTOR AND SOME OF THE SOLOISTS OF THE MAINE MUSIC FESTIVALS

TWENTY-FIFTH SEASON (SILVER JUBILEE), HELD IN BANGOR, OCTOBER 6, 7 AND 8, AND IN PORTLAND, OCTOBER 10, 11 AND 12, 1921

1. William Rogers Chapman, conductor (Foley photo); 2. Fernando Guarneri, baritone (DeThelle photo); 3. Francesco Becca-Fusco, tenor; 4. Phoebe Crosby, soprano, (Nasib photo); 5. Raymond Otis Hunter, baritone; 6. Mildred Bryars, contralto (Nasib photo); 7. Helen Yorke, soprano (Nathan photo).

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LUELLA MELUIS, BACK FROM TRIUMPHS ABROAD, STARTLES CHICAGO WITH HER BEAUTIFUL SINGING

Formerly Known and Educated Here as Luella Chilson Ohrman, the American Coloratura Soprano, Almost Unheralded, Creates Enthusiastic Demonstration—Harold Bauer, Sophie Braslau, Mabel Piastro, Cadman and Princess Tsianina, All Give Programs—Notes

Chicago, Ill., October 22, 1921.—A tremendous audience, a tremendous success, a tremendous program, and one of the greatest living coloratura sopranos, barring no nationality, were encountered at Orchestra Hall on Tuesday evening, October 18. The date will make history if the enthusiasm of the audience—made up in a large measure of the foremost professional musicians of this city—can be taken as a criterion for the assured popularity of a new star. The artist, who presented herself for the first time as a recitalist at Orchestra Hall under the local management of Wessells & Voegeli, had not been heralded by her manager, Jules Daiber; thus, she took her audience by surprise, as, although she had been known here in years gone by as a good singer, she has only recently matured in her art. The newcomer is not trying in any way, shape or manner to hide her identity. She was known in America as Luella Chilson-Ohrman, and she returns now from successful appearances in Europe under her legitimate name, Luella Meluis, of whom much can be expected hereafter. Beautifully gowned in a Parisian model, she looked lovely on the stage, where her deportment also made a splendid impression. Beautiful to look upon, she ingratiates the concert platform with her "big" personality. Her program, which has already been referred to as "tremendous," gave scope to judge her not only as a coloratura, but also as a lyric soprano, and she proved as much at ease in the classics as in more modern compositions. She is an artist in the best sense of the word, one of whom America can be proud and to whom Chicago, the home of her first musical training, bows in sincere admiration. Her program opened with the "Care selve" aria from Handel's "Atalanta." This number in itself would have sufficed to review the merits of the singer, as it was at once noticed that she has developed greatly her medium register, which was for many years her "bête noire," and this without impairing much her beautiful high register. She sang with great assurance, beauty of tone, excellent phrasing, impeccable intonation and great dignity, and these qualities were manifested all through the course of her program. Veracini's pastorale from "Rosalinda," which followed, was admirably rendered and could serve as a model. To this reviewer the acme of her art was reached in her singing of the two Mozart arias—one from "The Magic Flute" and the other from "L'enlèvement au sérail"—for, although this reporter has often heard these two excerpts sung by internationally known artists, the work of Mme. Meluis takes its place with that of her illustrious predecessors. Her next group consisted of Donaudy's "Oh, bel mio amato ben," Liszt's "Comment disaient ils," Cimara's "Ficcata la neve" and a Swiss "Echo Song" arranged by Weckerlin, each, given superbly, well deserving the vociferous plaudits that culminated at the end of each song. As her third group she sang the "Bell Song" from Delibes' "Lakme" in a manner that left no ambiguity as to her real merits as a coloratura soprano. To enumerate her qualities would necessitate too many superlatives, which probably will be bestowed upon her by another reviewer of this paper when Mme. Meluis sings practically the same program at Carnegie Hall next Tuesday. The balance of the program consisted of Amherst Weber's "Happy Springtime" (which had its first hearing), Felix Borowski's "Love and Memory," Bessie M. Whiteley's "The Shadows," Edwin Schneider's "Thine Eyes Still Shined," and Meyerbeer's "Shadow Song" from "Dinorah." It must be mentioned also that encores were numerous throughout the course of the evening and were received with the same approbation as the printed selections.

Edwin Schneider, also a Chicago product, presided at the piano, playing most sympathetic accompaniments for the singer.

HAROLD BAUER RECITAL.

At the Playhouse on Sunday afternoon, October 16, Harold Bauer, one of the most popular pianists who annually visit Chicago, gave what was announced as his only recital in this locality for the season. Mr. Bauer was at his best, and this was reflected in the remarkable manner in which he played his very interesting program, made up of unhackneyed selections, all of which received the full approbation of his audience. F. Wight Neumann managed the concert.

BRASLAU AND PIASTRO AT AUDITORIUM.

On the same afternoon Sophie Braslau, contralto, and Mabel Piastro, violinist, divided honors at the Auditorium

Theater in a concert presented by the W. C. Educational Bureau with a large West Side audience on hand.

THE DRAKE CONCERT.

Also on Sunday, in the evening at the Drake Hotel, a concert program was given under the direction of David Rosensweet. Friml's "Russian Romance," Berger's "Valse Triste," Gomez's overture, "Il Guarany," Friml's "Melodie," selection from Herbert's "Fortune Teller and Gounod's "Ave Maria" trio (played by D. Rosensweet, violinist; L. Benditzky, pianist, and L. Lichtenfeld, cellist) were the only



LUELLA MELUIS.

coloratura soprano, who created a most favorable impression with both the public and press of Chicago, when she appeared in her first concert at Orchestra Hall on October 18. Mme. Meluis, hitherto known in this country as Luella Chilson-Ohrman, returns from Europe fresh from other successes in both opera and concert after having coached with Jean de Reszke, who, it is said, is most enthusiastic about the singer. Judging from Mme. Meluis' tremendous success in Chicago, it was not surprising that New Yorkers expected an equally phenomenal success here.

numbers heard by this reporter, but they were sufficient to demonstrate that patrons of the Drake are given between the hours of 6:30 and 9:30 on Sunday evenings exceptionally good programs, exceptionally well played by six sterling artists.

CHARLES WAKEFIELD CADMAN AND TSIANINA HEARD.

The Illinois Committee of Opera in Our Language Foundation and the Chicago Artists' Association brought Charles Wakefield Cadman and Princess Tsianina for a concert at the Playhouse, Tuesday afternoon, October 18. Both Cadman and Tsianina were feted to the echo by the discriminating audience which heard the interesting program they presented. Besides playing the princess' accompaniments to numbers by Troyer, Lieurance, Freeman, Burton and several of his own selections, which included four from his opera "Shanewis," Cadman played two groups of piano numbers from his prolific pen.

In the evening they were the guests of honor at the Chicago Artists' Association president's reception. A well arranged musical program was presented by Edna Swanson

Ver Haar, contralto; Georgia Kober, pianist; William Phillips, baritone, and the Beethoven Trio.

FLORA WAALKES' SONG RECITAL, NOVEMBER 3.

Flora Waalkes, Chicago soprano, will give her annual Chicago recital, Thursday evening, November 3, in the Florentine room of the Congress Hotel, under Rachel Bussey Kinsolving's management.

SECOND SYMPHONY CONCERT INTRODUCES NEW CONCERTMASTER.

Chicagoans were formally introduced to the new concertmaster of the Chicago Symphony Orchestra, Jacques Gordon, who was the chosen soloist at the second pair of concerts of the season, Friday afternoon and Saturday evening, October 21 and 22. Frederick Stock and the Chicago Symphony Orchestra may well be proud of their new asset, as through his playing of the first violin concerto of Glazounoff Mr. Gordon demonstrated beyond doubt that his place is among the best violinists of the day. Technical perfection is his, also a tone that, besides being full and large, is virile, clear and rich, and he plays with admirable taste, surety and musical understanding. He captivated his audience from the start, and it, in turn, left no doubt as to its full appreciation, approval and delight. Conductor Stock and his men lent the new leader the splendid support he so justly deserved. The program further contained the Berlioz "King Lear" overture, Brahms' D major symphony and the "Capriccio Espagnol" of Rimsky-Korsakoff, all of which received stirring readings.

SPANGLER LEAVES FOR NEW YORK.

George M. Spangler, business manager of the Chicago Opera Association; Isaac Van Grove, conductor of that organization and accompanist for Mary Garden, left on the Twentieth Century for New York, Thursday, October 20, to be present at the arrival of Mary Garden and also Edith Mason and her husband, Giorgio Polacco, returning from France on the steamship Aquitania. Muriel McCormick, daughter of Harold F. McCormick, also journeyed on the same errand to New York.

IS NIKISCH COMING?

The Hearst papers in Chicago published a report this week that probably Arthur Nikisch would next year conduct the German operas with the Chicago Opera Association, and that the contract was signed in Zurich last summer before the departure from that city of Mrs. McCormick.

HEAD OF FRIENDS OF OPERA RESIGNS.

Mrs. J. G. Coleman resigned as head of the Friends of Opera, the resignation being accepted by the executive committee of that organization October 19. Mrs. Coleman's ill health made it impossible for her to continue in that position this winter. Probably she will be succeeded to the chairmanship by Mrs. Harold F. McCormick. At the same meeting a vote of thanks was given Mrs. Jacob Bauer for securing 139 out of the 244 guarantors of the Chicago Opera. JEANNETTE COX.

Philadelphia Orchestra for Strauss

Milton Diamond, head of the International Concert Direction, which is managing Richard Strauss' American tour, announces that the Philadelphia Orchestra is the organization which has been secured for the four orchestral concerts which Strauss is to conduct in New York City. The dates are October 31 at Carnegie Hall and November 15, December 13 and December 27 at the Metropolitan Opera House. The original date of November 29 for the third concert was changed on account of the inability to secure the Philadelphia Orchestra for that evening.

Mayor Hylan, it is announced, will receive Strauss at the City Hall next Saturday noon. On the reception committee

are Harold Bauer, Artur Bodanzky, Walter Damrosch, Rubin Goldmark, Sigmund Herzog, Franz Kneisel, Berthold Neuer, Leo Ornstein, Hugo Riesenfeld, Leopold Stokowski, Joseph Stransky and Herbert Witherspoon.

The program for his opening concert will include "Also sprach Zarathustra," "Til Eulenspiegel" and the "Sinfonia Domestica."

Dohnanyi Cables He Will Come to America

Erno Dohnanyi has cabled his manager, Jules Daiber, that he will arrive on February 1 and will remain here until April 15. He will appear with the Boston, Detroit and Chicago symphonies, also with many colleges and universities. He will also appear in joint recital with Arturo Bonucci, the Italian cellist.

Mana-Zucca Married

Friends of Mana-Zucca, the composer-pianist, were surprised last week to receive announcements of her marriage on September 5 in Greenwich, Conn., to Irwin M. Cassels, a merchant of Miami, Florida.

VIENNA CELEBRATES ITS FIRST INTERNATIONAL TRADE FAIR

Music Forms an Important Part of This Great and Successful Event—The Staats Opera Still Quiet—Remarkable Performance of Mahler's Eighth Symphony—A New Operatic Scheme—Orchestral and Choral Changes—Reiner's Vienna Debut—Hot Competition in the Concert Field—The Rosés Reorganized

Vienna, September 25, 1921.—The new musical season has started with a flourish of musical events, and the month of September, otherwise generally considered merely a sort of prelude to the "haute saison," has brought upon us a veritable shower of concerts of all sorts and descriptions. Most of them, to be sure, have been of a rather light character, destined to please not so much the serious local music lover but rather that species of human beings well known to Americans as the "tired business man." We have had many of these with us during the past two or three weeks—on the occasion of the first International Trade Fair ever held here and which has just come to a successful close. But while this purely commercial affair may be of little concern to the readers of a musical journal it may not be amiss to say a few words concerning the Theatrical Exhibition which constituted part of the Trade Fair, and which is entitled to short mention if for no other reasons than by virtue of its locality. For the purposes of this enterprise our republican government had opened some of the most beautiful apartments of the once imperial palace, and it was a rare pleasure indeed to be permitted to gaze at the luxury and splendor of these rooms filled with memories of a glorious though somewhat mystical past, and breathing, as it were, in spite of their present profane mission, some of the venerable and precious tradition still alive in the very walls of this beautiful old city.

As to the Theatrical exhibition itself, frankness compels the statement that it was destined to be an utter failure owing to insufficient preparation and to what Austrians call "Schlamperei" (a typically Viennese expression just as impossible to translate into English as the mental characteristic it indicates is foreign to American minds) on the part of the committee. There certainly were some six or eight beautiful little stage setting models to be used for performances of "Meistersinger" and other operas, as well as some pretty costume designs for such operas as "Parsifal," "Magic Flute," etc. But aside from these there was hardly anything in the exhibition to solicit any deep interest on the part of stage people or even of more superficial theatrical enthusiasts. All the beautiful gowns and clothes, the costly carpets, furniture and jewels might have pleased a visitor of Wanamaker's, but they were entirely out of place in what claimed to be an exhibition of stage accessories and theatrical rarities. But while it fell short from giving, as expected, a survey of the recent develop-

ment of theatrical art, this part of the Trade Fair may still have pleased the vast throng of casual visitors, local and foreign, who had come to spend a few pleasant hours



FRITZ REINER,

the highly gifted young conductor of the Dresden Opera who has just scored a great success as a symphonic conductor.

in so rare and costly an environment as an imperial palace can provide.

THE STAATSOPER STILL QUIET.

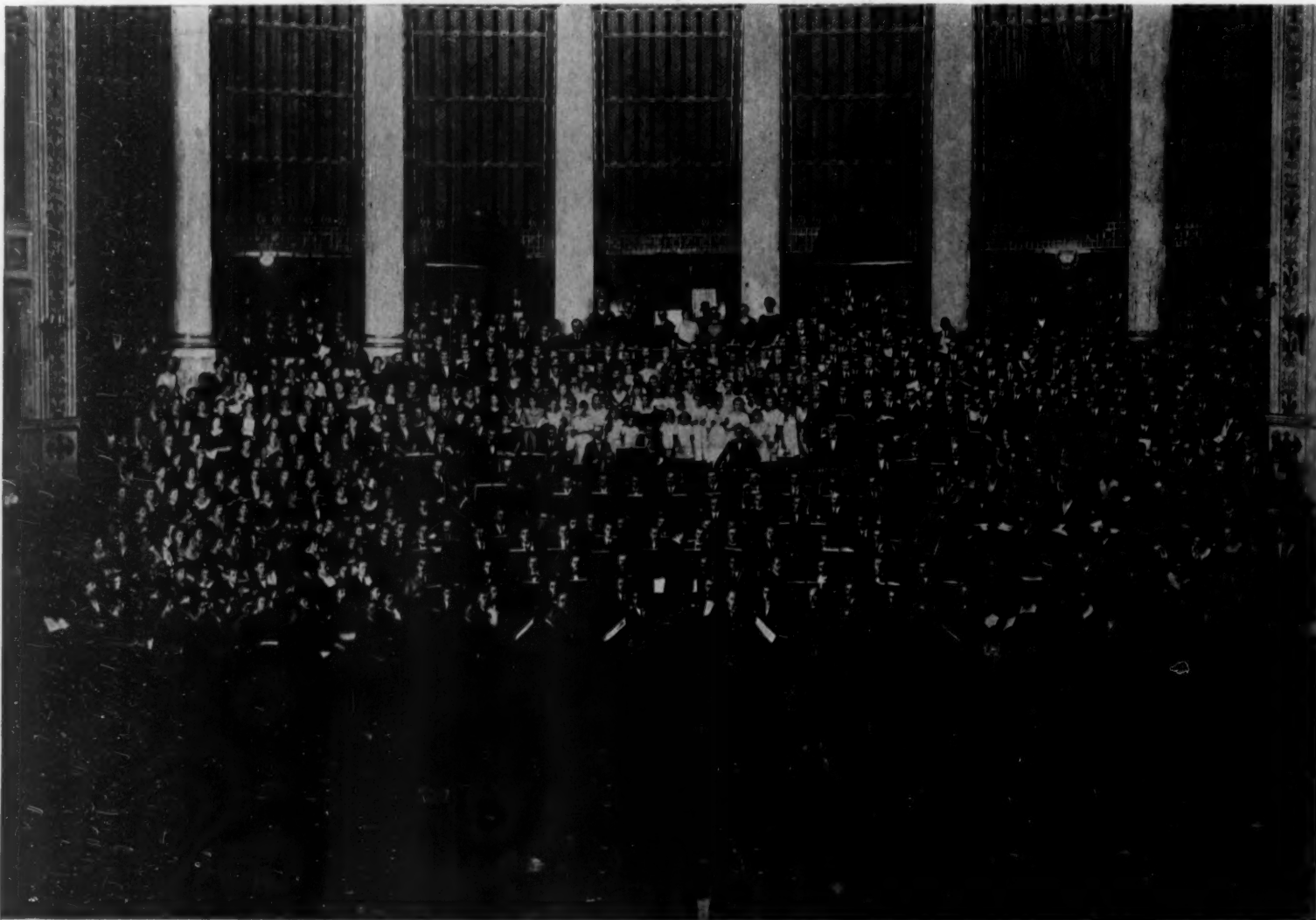
Nor was this exhibition all our visitors from abroad were offered here in the way of music and theaters. Aside from

the many concerts and similar enterprises, the Staatsoper naturally proved the chief drawing card with all the foreign visitors. Sold-out houses have been the rule with our National Opera, in spite of a rather dull repertory and in spite of casts which, one is compelled to admit, were not at all of a festival character. Very few of our operatic stars have so far returned from their holidays; others, like Slezak, Aagaard-Oestvig and Mme. Gutheil-Schoder are absent on foreign tours, while still others, like Richard Schubert, Mme. Schumann and Mme. Jeritza are with us merely for a short period of days and busily engaged with preparations for their American seasons. Even Richard Strauss was conspicuous by his absence, apparently preferring the joys of his Bavarian estate to the glorious but exacting duties of a "Herr Direktor" of our Staatsoper.

Under these circumstances the repertory of the house is for the present confined to the old worked out operas which require no further rehearsals and which are frequently served with a cast of distinctly second-class character. The beginning of October will probably start the Staatsoper on more energetic and fruitful work, when preparations for the season's novelties will begin. The most important of these will be Franz Schreker's "Schatzgräber" ("The Treasure Digger"), which has had its successful first performance at Frankfurt and is now to find its way, somewhat belated, into Schreker's home city, whence he took his rise to his present post of director of the Berlin High School for Music.

MAHLER'S EIGHTH SYMPHONY HAS REMARKABLE PERFORMANCE.

When the last rousing fortissimo of Gustav Mahler's eighth symphony had died away at the Vienna Konzerthaus last night, only to give room to one solid cry of enthusiasm from an enraptured crowd of listeners bestowing endless ovations on the soloists, the huge chorus and orchestra and, most of all, on Bruno Walter, who had been the overlord of the host of performers—his thoughts and perhaps those of a large portion of the audience must have traveled out to a small suburb called Grinzing near Vienna, where lies the modest little grave which enshrines all that was mortal of Gustav Mahler. His compositions, once laughed and hissed at in Vienna concert halls, are now features on the programs of the same Philharmonic Orchestra, which had once declined his services as a conductor, consider-



MAHLER HONORED IN HIS OWN CITY.

The Vienna Festival performance of Mahler's eighth symphony (Symphony of the Thousand) at the Vienna Konzerthaus on September 22, 1921. The conductor is Bruno Walter, and the soloists (posted between the center pillars) are, from left to right: Richard Mayr, Hans Duhan, Adolf Lussmann (all three of the Vienna Volksoper), Franz Schütz (organist), Gertrude Förstel, Lotte Leonard, Emmy Heim, and Eleanor Reynolds, the new American contralto newly engaged for the Chicago Opera Association.

ing him "too exacting" in his demands on his players, and Bruno Walter, once ridiculed as Mahler's prophet and permitted to leave the Vienna Opera, now returns in triumph to conduct four sold-out performances within eight days of this most gigantic of Mahler's works.

The performance accomplished here by Bruno Walter with his vast army of co-workers—including a huge orchestra, double chorus, children's chorus and soloists, numbering in all well over nine hundred, was nothing short of marvelous. Chorus and orchestra gave a wonderful response to all his intentions and, with the single exception of the tenor Lussmann from the Dresden Opera, who was utterly impossible, all soloists—Messrs. Duhan and Mayr, both from the Staatsoper, as well as Mmes. Gertrude Foerstel, Lotte Leonard, Maria Philippi and Eleanor Reynolds, the American contralto—did excellent work. Mme. Reynolds, who is a great favorite with the Vienna public since her appearance here as soloist in Gustav Mahler's "Lied von der Erde" last year, will take back to America with her, next to some very flattering criticisms, the memory of a singularly impressive musical event and of a storm of applause such as she has probably never heard before.

KARSAVINA TO APPEAR.

Another novelty promised us by the Staatsoper is Richard Strauss' "Josefs Legende," which will receive a flavor of the sensational by the appearance of Tamara Karsavina in the part of Joseph, hitherto impersonated by men dancers, while Mme. Gutheil-Schoder will be the Wife of Potiphar. Richard Strauss, by the way, according to latest reports, has made another venture into the ballet, his latest work being a two-act ballet the action which takes place in the Austrian capital. He must have been rather busy this summer to accomplish the task of finishing this work in addition to both words and music of a comic opera called "Intermezzo," mention of which has been made in the MUSICAL COURIER before.

THE COW TO DANCE AGAIN.

The first new work to be staged at the Staatsoper this season will be Wilhelm Kienzl's "Kuhreigen," well known to American operagoers as "Le Ranz de Vaches," with Lotte Lehmann as Blanchefleur. This will be a rather belated revival of the work which had a long run at the Volksoper some ten years ago, with Mme. Jeritza, then practically unknown, and the American tenor, William Miller, in the leading roles.

The Volksoper, by the way, enters the field this year with renewed strength and fresh vigor, under its director, Felix Weingartner. It seems that all financial difficulties have been removed and that the way is now clear for serious work unhampered by external troubles. One wonders whether Weingartner will really resist all temptations from outside and will prefer the hard job at the Volksoper to the allurement of foreign triumphs. His position, to be sure, is not an easy one. There is very little glory to be gained from his directorship of the little Volksoper, and one can readily understand that he may look with occasional envy upon his happier and more successful colleague of the baton—Richard Strauss—who is holding the supreme post in the luxurious Staatsoper. To a certain extent Weingartner may find some comfort in the prospect of his being able to produce this season, at his own Volksoper, his opera "Genesius," not heard here before and which cynical first-nighters already now prefer to christen "Gewesius." They are very hard on new works in this city of ours, and have always given preference to the Conductor Weingartner over the composer of the same name. So far this season the Volksoper has had a well balanced performance of "Madame Butterfly" and a somewhat ill-fated revival of the "Magic Flute," both conducted by Weingartner himself.

A NEW OPERATIC SCHEME—AMERICAN MANAGERS PLEASE NOTICE!

Although for the moment all troubles seem over at the Volksoper, it must, on the whole, be admitted that in the course of the last few years the Volksoper has more and more foregone all the ideals and principles implied by its name, being now by no means what it was meant to be—an opera house devoted to the vast number of music lovers who are not in the fortunate position to afford the exorbitant fees of admission which the Staatsoper is forced to exact in order barely to make both ends meet. To be sure, even with these the Staatsoper is at present laboring under a debit balance of some hundred millions of kronen a season, and even the Volksoper, with its comparatively modest requirements in the way of scenery and artists' salaries, is by no means a paying proposition. In fact it is a practical impossibility under our present circumstances to keep up a full-fledged opera house dependent chiefly upon the attendance of the middle classes.

From these facts a clever Vienna manager has now drawn the logical conclusion. He is Rainer Simons, famous from his activities as founder and, for many years, director of the Volksoper, preceding Felix Weingartner. What the middle-classes need, according to Mr. Simons, is a small theater with practically no scenic and orchestral apparatus and relying not on star singers, drawing fantastic salaries, but rather on a small and all-round efficient cast of young and promising singers still in the processes of artistic development and suitable for education by an experienced stage manager.

The fertile brain of Mr. Simons, who is artist and business man all in one, had soon discovered not only the necessary financial backing for his plan but also an ideal hall, namely, the beautiful and intimate little band-box theater otherwise used by the State Conservatory for trial performances given by graduate pupils of its operatic classes. The leader of the small chamber orchestra—consisting of four strings and piano—was found in the person of that talented Dutchman, Ary van Leeuwen, whose wonderful abilities as a flutist have for years past formed one of the chief features of our Philharmonic Orchestra, and the young people on the stage, mostly graduates of the State Conservatory, are doing very good and really professional work. They have produced one-act light operas arranged from music by Mozart, Lortzing and others, and though the financial success, owing to insufficient publicity, has so far not been up to expectations, Mr. Simons may claim the distinction of having inaugurated a novel and promising scheme, the importance of which as an educational factor can hardly be overrated.

The prices are, of course, quite moderate, and the possibilities of such an undertaking, when it becomes a per-

manent institution, are virtually unlimited, especially if Mr. Simons and Mr. van Leeuwen will decide to revert from "potted operas" to some of the little one-act masterpieces written expressly for such purposes by some of the great masters. "Bastien and Bastienne," by Mozart; "The Opera Rehearsal," by Lortzing, and some of the charming one-act operas of Offenbach may be suggested for the present,



FRIEDRICH BUXBAUM.

the celebrated Viennese cellist whose abrupt and involuntary separation from the Rosé Quartet, after some twenty years of companionship, has called forth some severe criticisms for his former colleagues. Prof. Buxbaum has just organized a new chamber music organization bearing his name.

and there is a wealth of smaller and greater works which might follow. On the whole the idea of such a "chamber opera" at popular prices may be worthy of imitation, especially in American cities, where such a small operatic stock company may gradually become the nucleus of permanent grand opera companies, municipal or otherwise.

ORCHESTRAL AND CHORAL CHANGES.

The season of orchestral concerts will soon be ushered in by the Philharmonic Orchestra, which, as usual, will

be led by Weingartner this season, though Strauss may make occasional appearances with it as guest conductor. If present plans mature the organization may this year shorten its Vienna season to embark on a three months' tour of South America, thus leaving, for the time of its absence, the symphonic field entirely to the Vienna Symphony Orchestra. This, our second large orchestral body, representing a composite of the Konzertverein and Tonkünstler orchestras, is by no means equal to the Philharmonic, but is entitled to public attention by virtue of its conductor, Wilhelm Furtwängler, who came to Vienna from Mannheim almost unknown, to become a "star" here practically overnight. In addition to his duties with the Symphony Orchestra, Furtwängler, who is undoubtedly one of the commanding figures among German conductors of the day, will this season succeed Franz Schalk, of the Staatsoper, as leader of the Gesellschaft der Musikfreunde chorus, alternating there with Leopold Reichwein, formerly of the Staatsoper, but now engaged chiefly in the more lucrative work of composing operettas for Vienna musical comedy theaters.

Besides the chorus of the Musikfreunde we have several other choral organizations, the most important of which is the Singakademie, led until last season by Ferdinand Löwe. This season will bring an important change, with Löwe retiring to his post of director of the State Conservatory, while the Singakademie will be united with the Philharmonic Chorus under the commanding baton of Bruno Walter.

FRITZ REINER'S VIENNA DEBUT.

Next to these regular orchestral and choral performances there will be a wealth of other orchestral concerts, led by both local and visiting conductors, who may always be sure of a cordial reception with our public, so well known for its quick apprehension of real artistic genius. Vienna has but recently again proven her sound judgment by her enthusiastic approval of Fritz Reiner, the young Hungarian, who has long been acknowledged at Dresden to be one of the most interesting among the younger conductors of Germany, but who slipped into Vienna modestly one day, almost unheralded, to make his initial bow with that most problematic of all Richard Strauss' works, the "Alpen-symphonie." True, this pictorial description of Alpine mysteries, with its vain attempt at infusing new life, by means of an almost unheard-of orchestral apparatus, to that ill-fated species of composition called "program music," will hardly ever prove palatable to our modern taste; but its existence may be justified as an excuse for what the Germans term a "Virtuosentstück" such as Reiner accomplished with it. There was in his reading a vigor and energy which proved fairly electrifying—even more so than did all the lightning flashes and thunderbolts so copiously distributed in this score by its celebrated creator.

Reiner has scored a great success, which he duplicated a few days later by conducting, among other standard works, symphonies by Beethoven and Bruckner. There can be no doubt that he feels considerably more at home with Strauss (Continued on page 46)

MUSIC AN IMPORTANT FEATURE OF THE CELEBRATED LEIPSIK FAIR

Two Gala Performances of Opera Given—Furtwängler Arouses Great Enthusiasm—Mahler's Ninth Given Dignified Interpretation—Vecsey Turns to the Classicists

Leipzig, September 30, 1921.—The celebrated Leipzig Fair has set musical life going here for the winter with full sails. These Fairs, of which one takes place in the fall and the other in the spring, and which attract visitors from all parts of the globe, naturally leave their impress on every phase of existence, and music plays a very prominent role in the programs made out for the period the Fairs last. Thus we had two gala performances at the Opera. On the first Fair, on Sunday, Carl Aagard Oestvig of the Vienna State Opera sang the part of Lohengrin. Oestvig is not a heroic tenor such as the Wagner roles demand and the entire performance consequently made no outstanding impression. He is a lyric tenor and this was confirmed by a lieder-recital he gave soon after the "Lohengrin" evening. He is well nigh peerless in rendering the German language subservient to the rules of the Italian bel canto. Our second guest at the opera was Barbara Kemp, of the Berlin Opera, as Mona Lisa in Max von Schilling's work, which the composer conducted himself. Her performance was fascinating and of such artistic value as to make us forget the weaknesses of this veristic opera.

FURTWÄNGLER WINS LEIPSIK.

Concert life proper likewise commenced with the Fair. Wilhelm Furtwängler was seen at the conductor's desk in the Gewandhaus in lieu of Arthur Nikisch, who is on a South American tour. Furtwängler is one of our greatest men without a doubt, and his appearance was a momentous event for Leipzig. He belongs to that genus of true musicians who interprets a work seemingly under the stress of sudden higher illumination, thus investing even the most insignificant musical figure with new riches. The almost astounding assurance with which he masters every style is explained by his rare combination of uncommon musicianship and brilliant and penetrating mentality. Whether he reveals the delicate mysteries of Weber's "Oberon," whether Schumann's D minor symphony carries him away into regions of fiery romanticism, or whether he indulges in brilliant witticisms in Richard Strauss' "Til Eulenspiegel," he grips us in every case with the very first tones and bears us with him into the new worlds he sets out to conquer. He was given a most enthusiastic ovation and won the Leipzig hearts as by storm. We are looking forward to his speedy return.

Hermann Scherchen, the highly talented conductor of the Leipzig Concertverein, has also scored his first successes this season; during the Fair week he gave us Tchaikovsky's "Symphonie Pathétique" and Jean Sibelius' fourth symphony. This latter was played in Leipzig for the first time and aroused exceptionally strong interest. It shows the Finnish composer to be following in Debussy's footsteps. The themes, derived from Finnish folk music, are coupled with a striving for new and often bizarre tonal effects, which are decidedly attractive to the lay mind as well as to the musician. The work can be warmly recom-

mended to conductors desirous of setting a tid-bit before their audiences. A fine success was scored at the same concert by the blind local pianist, Kögler, with Palmgren's third piano concerto.

THE MAHLER NINTH.

Mahler's ninth symphony met with a very dignified interpretation at the Altherhalle, where Scherchen also wielded the baton. Considerable time will certainly elapse before this work, which makes such enormous demands both on hearers and interpreters, is rendered intelligible to wider circles of the public at large. The middle passages, above all, are so replete with studied atrocities that it is difficult even to a musician to follow. On the other hand, the adagio that concludes the symphony must be reckoned among the most beautiful things Mahler has written and reconciles us to much that precedes it. Prof. Julius von Raatz-Brockmann again showed himself to be an artist of high standing by his rendering of Mahler's "Kindertotenlieder."

VECSEY TURNS TO THE CLASSICISTS.

Among the soloist recitals that of Franz von Vecsey, who took leave of us before going to America, stands out prominently; he was assisted by the Grotrian Steinweg Orchestra. Vecsey has gained enormously in breadth of conception and inner ripeness since I heard him last. The bewitching sweetness of his bowing has grown even more entrancing. It is especially gratifying that Vecsey has apparently addressed himself more closely and intently to the study of the old masters than was formerly the case. He played Bach, Beethoven and Brahms with a depth of comprehension that greatly delighted us. Rarely have I heard the Beethoven concerto interpreted with a greater wealth of feeling.

"FÜNF MIT EINEM SCHLAG."

Frederic Lamond met with a very hearty welcome in Germany on resuming his concert activities here after an interval of many years, occasioned by the exigencies of the war, and his reception in Leipzig was a right royal one. His program comprised five of Beethoven's most important sonatas. He commenced with the "Hammerklavier" sonata and then presented us with the sonata in A flat major and the last sonata in C minor, op. 111, both rendered in his bold and inimitable style. He wound up with the "Moonlight Sonata" and the "Appassionata." Beethoven's lofty maxim that "strength constitutes the morale of men who distinguish themselves from the ordinary" has set its impress on Lamond's conception of Beethoven. His tempi are clearly cut and determined and his rhythm is replete with a vigor that casts its spell over all present. Add to this a wonderful finesse of touch and it will be seen that the evening afforded us a series of rare musical treats.

DR. ADOLF ABER.

MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

THE HIGH SCHOOL STUDENT AND THE ORCHESTRA

The Development of Musical Talent and the Possibilities of Growth Under Proper Management

The basis for all instruction in school music is singing. Out of this must grow a knowledge of theory in relation to the reading of music, and a full knowledge of the emotional and intellectual elements which constitute a proper appreciation of the subject. Instrumental music, however, has not as yet become a regular part of high school instruction, but so much progress has been made in this direction that the outlook is decidedly optimistic.

It is interesting to note that, even in schools where instrumental instruction is neither given nor encouraged, schools have been able to develop orchestras of superior ability, due to the enthusiasm of parents, teachers and pupils. Educators generally have not as yet appreciated the fact that there is something in the playing of musical instruments beside amusement. They still continue to look upon instrumental instruction as the obligation of the parent, and not a school duty. However, light is dawning and in a few years conditions will have changed in favor of the school and the student.

THE AMATEUR ORCHESTRA.

The rapid growth of amateur orchestras in recent years is due largely to the development of orchestral players within the various school systems. Each year thousands of pupils leave high school orchestras fully equipped to perform their part in the ensemble, and then find that there is no opportunity available. Interest soon lags, and practice on the instrument ceases. It is unfortunate that the

school cannot provide a "follow-up" system. However, in many communities high school teachers have organized an alumni orchestra, which after a time has assumed symphonic proportions. Another interesting development has been the formation of women's orchestras. Public attention has not yet been sufficiently directed to this branch of musical activity, but a great deal is being accomplished and considerable is expected.

THE HIGH SCHOOL ORCHESTRA.

A few years ago the average high school orchestra was a polyglot affair. Today a consistent effort is made to encourage pupils to undertake the study of the unusual instruments with an idea of making this study either a vocational or an avocational activity.

The old fashioned idea of after-school rehearsals is fast disappearing and the more progressive idea of recognizing the orchestra rehearsal as a regular class room period is taking hold. Credit is given to this study exactly the same as it is given for the so-called important subjects. Because of this fact a new interest has arisen and pupils are not only willing but anxious to become members of the orchestral class. In some districts the school systems provide musical instruments and instruction, but in the great majority pupils still provide their own, and parents pay for the instruction. The ensemble instruction is given by the regular high school teachers, and each year there is a strong tendency to select for this work teachers who have had a special training in instrumental work.

PRESENT STATUS OF THE STUDENT.

The question arises: How much of a student's time should be given to the school orchestra? In nearly every community the orchestra performs not only at school functions but also at civic functions as well. In addition to the annual concerts, school assemblies, rehearsals, pageants, etc., the average player gives many hours not required of other students. Is it not unfair when school authorities fail to recognize this type of service? It is a fact that where recognition is not given, orchestras do not develop. How important it becomes for musicians who are interested in the development of music instruction to be unceasing in their efforts to force a proper recognition of this service.

THE POSSIBILITIES OF THE WORK.

The possibilities of the work under proper supervision are unlimited. We predict that before another generation has passed instruction in instrumental music will be a regular part of the high school curriculum. Elementary schools have encouraged the organization of after-school violin and piano classes, with a view to determining the child's natural tendencies. After a short period of study if the pupil shows talent he is encouraged to study privately. This system cannot be operated as successfully in high school as it is in the elementary school because more demands are made on the time of the student. Hence the necessity for forming elective classes in instrument playing and giving the proper credit recognition for this study.

What then is the most effective method of accomplishing this result? First, we must make the study so attractive that pupils will elect music in preference to some other subject. Second, we must insist upon proper recognition of the status of music. Third, we must arouse public opinion to the point where active effort instead of idle talk becomes the motto of the great populace. The results accomplished in the past warrant the effort which should be made in behalf of the students to accord them a richer and broader education.

Galli-Curci's Next Recital, December 11

Galli-Curci sang a week ago Sunday night at the Hippodrome to a sold out house, including the large stage and standing room limit. The concert was a huge success in

every sense, the great artist receiving ovation after ovation, the vast audience being reluctant to leave after the last number on the program, even though the singer had been gracious as usual with encores. Several hundred of the diva's admirers waited at the stage door to do her homage and it was with difficulty that she finally reached her automobile.

Galli-Curci sang fifteen times in New York City last season, each time to capacity audiences, and the overflowing audience of last Sunday night's concert, so early in the season, again confirms her popularity and shows how deeply she is entrenched in the hearts of the music-loving public.

Her next and last Hippodrome concert during the season of 1921-1922 will be on Sunday night, December 11. On account of extensive concert tours arranged for her throughout the West, the Pacific Coast and in the South during the present season, her time for concerts in the East is very limited.

OKLAHOMA TEACHERS TO HEAR LINDSBORG'S ORATORIO SOCIETY

Lindsborg, Kansas, October 2, 1921.—Arrangements have just been completed for two concerts: February 9, in Oklahoma City, by the Oratorio Chorus of Lindsborg, Kansas, in connection with the annual convention of the Oklahoma State Teachers' Association. Only once before has the Bethany Oratorio Society appeared elsewhere than on its own stage in Lindsborg in its own historic festival. The one exception was in May, 1918, when a special train was chartered by a group of Kansas City business firms to take the choir of 550 singers to Camp Funston, where it gave two concerts in the All-Kansas building for the soldiers of the 89th Division a few days before their departure for France. The trip to Oklahoma City will be financed, not as is usual in such cases by men of wealth, but by the teachers of the local public schools. There are 600 of them and each one has made himself responsible for the sale of ten tickets at \$2 each. These tickets are for the general public at a matinee performance.

The evening concert will be exclusively for the teachers of the state and will be given them with the compliments of the Oklahoma City teachers and Bethany Oratorio Society. It is estimated that 6,000 teachers from all parts of the State will attend the convention and the concert.

O. L.

Florence McManus Sponsors Young Pianist

Florence McManus, American soprano (wife of the eminent cartoonist, George McManus, of "Bringing Up Father" fame), while touring in Europe met an unusually talented pianist whose extraordinary gifts charmed Mrs. McManus to such an extent that she at once decided to take the young lady under her own guidance. The young artist, whose name is Marie Dvorak, is a niece of the late Antonin Dvorak. She is only twenty-two years old, has played before many of the crowned heads of Europe and has been decorated by King Peter of Serbia. Miss Dvorak, who is now on an extended concert tour through Europe, will arrive in New York in January, where she will give several recitals. Following this Miss Dvorak will be heard in the leading cities of the United States and Canada. The European press speaks in highest praise of Miss Dvorak's art.

It Took Nine Years

A young lady living in a small town in Maine was taken to the Maine Music Festival nine years ago. The stellar attraction was no less an artist than Lillian Nordica, who was born in Maine (and proud of it). The young lady, who possessed a naturally good voice and had just commenced singing lessons, was so thoroughly inspired by hearing the great diva that she then and there decided on a musical career and that some day she, too, would be a star at the Maine Festival.

At Bangor, October 7, and Portland, October 11, her aspirations were realized, for she, Phoebe Crosby, not only appeared as a star artist, singing the difficult role of Aida, but received ovations from the vast audiences assembled there and obtained unstinted praise from the critics, the Bangor News commenting as follows: "If ever the mantle of Nordica should fall on a Maine singer it will be Phoebe Crosby."

Edwin Franko Goldman to Teach at Columbia

A new course is to be inaugurated at Columbia University on October 25 which will eventually do much toward the improvement of bands and band players, and also raise the standard of band music in general. A new circular has just been issued by the department of extension teaching, which will probably prove interesting to wind instrument players throughout the country. It is quite possible that in the future Edwin Franko Goldman may be able to secure some capable performers from this student band for his own organization, known as the Goldman Concert Band, which has achieved such remarkable success during the past few years. The selection of Mr. Goldman as an instructor on the university staff is probably the result of the widespread interest which he has created in his magnificent band, as well as the high standard maintained during the past four seasons at his concerts on the Green of Columbia.

Federlein Elected Warden A. G. O.

At a meeting held in New York on October 10 the Council of the American Guild of Organists elected Gottfried H. Federlein as warden, to fill the unexpired term of the late Victor Baier. Dr. Baier had served for one year as warden and had been elected to a second term when his death occurred shortly before the beginning of this second term.

Mr. Federlein, who is organist of Temple Emanu-El, on Fifth avenue, New York, and of the Central Presbyterian Church of Montclair, N. J., has been actively engaged in the work of the Guild for twelve years, serving three terms as registrar and later three terms as general secretary during this period.

Maia Bang

who has just returned from Europe, will resume Violin teaching in her

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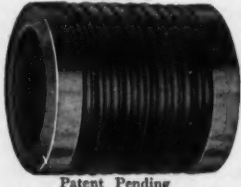
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*At His First New York Recital
of the Season*

At Carnegie Hall, on October 16, 1921

DEEMS TAYLOR, New York World, Oct. 17, 1921.

"This violinist plays well. His programme began with the Eccles-Salmon sonata in G minor, and he played it with a fine serenity and great tonal beauty. He was equally successful in Sinding's A major concerto. Stopak's phrasing is exceptional; he punctuates more like a singer than an instrumentalist, and very effectively."

GRENA BENNETT, New York American, Oct. 17, 1921.

"Mr. Stopak has gained in poise and understanding. His interpretation of the G minor sonata, by Eccles-Salmon, was musicianly and dignified. He played no pranks with the ancient score, but revealed with luscious tone and clear technique the suave graces of its two slow movements and buoyant beauties of the remaining portions."

RUTH CROSBY DIMMICK, New York Morning Telegraph, Oct. 17, 1921.

"Mr. Stopak has many admirers in this country, and a fine audience was present to show appreciation of his artistry. He is one of the new generation of violinists who injects a good deal of warmth into his playing, which relieves it of the impression of mechanical work."

New York Herald, Oct. 17, 1921.

"Josef Stopak, who last season took his place among the most promising performers of the year, gave a recital before a large audience at Carnegie Hall. In the quaint, seldom heard old G minor sonata by Eccles, several movements from Bach's B minor sonata, unaccompanied; Sinding's concerto in A, and a final group of pieces with one an arrangement by Thibaud, of a Spanish dance by Granados, Mr. Stopak again showed a fine talent well schooled and artistic growth. His work was admirable and gave much enjoyment to his listeners."

New York Times, Oct. 17, 1921.

"Josef Stopak played to a matinee audience that heard his program through and remained for many afterpieces, more justified in his case than that of some artists, for the young man has a peculiar, almost poetic gift for encores. He displayed taste and restraint in Sinding's concerto, in an arrangement of Granados' 'Spanish Dance,' by Thibaud, and in the harmonic aurora of Wieniawski's 'Souvenir of Moscow.'"

MAURICE HALPERSON, New York Staats Zeitung, Oct. 17, 1921.

"It was not surprising to see Carnegie Hall entirely filled by an intelligent and representative public, for the violinist last year proved himself to be one of the most gratifying of the younger contingent. His auditors made much of him, with a warmth and sincerity which equalled the sympathetic art and personality of the artist. The artist's faultless cantilena might be a model for every singer. Stopak remains the refined lyric singer, the Bonci of the violin. He played the Eccles-Salmon sonata in G minor and the Bach Saraband, Double and Bourree, from the sonata in B minor, with splendid tone and in the purest style. He got the most out of the Sinding concerto in A major. At the finish of his program he was recalled for many encores."

GILBERT GABRIEL, New York Sun, October 17, 1921.

"An American violinist who made his debut here a year ago under conditions more than usually happy is Josef Stopak. He played for a first time this season in Carnegie Hall yesterday and vouched again for what good impressions were remembered of him. Such groups as he chose must have argued for his sincerity, his seriousness and taste. There were three movements from Bach's B minor sonata and Sinding's concerto in A. But the quaint beginning was given over to a sonata by Eccles. It was impossible not to be bound, bussed and feel blessed in the dainty coils of this old sonata. Mr. Stopak was at his altogether best in his playing of it, too. The Sinding concerto later on found his tone ripening to meet the more romantic measures, and his final group had all the enthusiastic effect it was supposed to have upon Mr. Stopak's audience."

FRANK H. WARREN, New York Evening World, October 17, 1921.

"Josef Stopak was heard in a violin recital in Carnegie Hall. He is a competent fiddler, honest and straightforward in style and easy to listen to."

PITTS SANBORN, New York Globe, October 17, 1921.

"In Carnegie Hall, Josef Stopak gave evidence once more of his agreeable talent for the violin."

New York Evening Journal, October 17, 1921.

"Mr. Stopak is a pleasant player of the fiddle. He played better yesterday than he did a year ago. The most interesting thing about him is that he plays with a light and elastic bow."

New York Evening Telegram, October 17, 1921.

"Josef Stopak is a player of more than usual refinement. He plays with good taste and excellent style."

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BERLIN'S SONGBIRDS REAPING A HARVEST OF GOLD

Not Only German Songs But Also Italian Arias Please the Throats—Battistini Triumphant—Spiwakowsky and Claire Dux Bid Farewell—Singers and Fiddlers Galore—Orchestral Programs

Berlin, October 3, 1921.—"The song's the thing," so it would seem from the Berlin season as far as it has progressed. While the symphony conductors practice a remarkable reserve, and the opera houses are just getting under way, the song birds—birds of passage, for the most part—are reaping a harvest of gold. For, when all is said and done, the symphonic, philosophic Germans, when you catch them unawares, like a good song above everything. And not merely a German song. They love Italian arias, old and new—Donizetti, Verdi, Puccini—the things they hear on the phonographs, just as they like best of all the actors they see on the screen. It has been a week of phonograph favorites in Berlin.

BATTISTINI TRIUMPHANTS.

The sensation of sensations, however, was the reappearance after many years of Mattia Battistini, that miraculous youth of sixty-six. He came, and sang, and conquered, at one stroke, young and old, profession and laity—man woman and child. I never saw anything like it. Every singer, every musical artist in Berlin, heard him and was speechless. Those who were honest, crept into their little corner, cowed, overawed, and decided to start life anew. For here is an artist—a technical and physical marvel, if you will—who, now that Caruso is no more, still can light the torch for the generation that is to follow.

If Battistini were forty and sang as he does, it would be wonderful; that he sings as he does at sixty-six, seems a natural marvel, but isn't. Fifty years of correct voice production have made what he does a natural function. His big, round baritone, emanating from a gigantic chest, shows not the slightest bit of wear. It can thunder or whisper, it can coo like a dove, and the last man in the hall hears and is thrilled. It is a vocal prism whose every facet gleams. Battistini's diction and his resonance are perpetually effective. He can shout or speak and the man in the gallery understands. All of which he does in the most natural, non-chalant—hence the most convincing—manner possible. They say he is the greatest baritone. I believe he is the greatest singer alive.

He is the exponent of bel canto. But his accents are dramatic. Italian, passionate, he distills his musical essence through the sunny temperament of the South. Yet his style is elegant, individual, his gesture that of the grandseigneur, the artist of largest caliber. With what deliciousness, what youthful grace and ardor he sang the "Don Giovanni" serenade; with what springlike fragrance he spread the lyric garlands of Paisiello and Carissimi; what dramatic fire in his Verdi and Meyerbeer! Nelusco, Rigoletto, Rubinstein's "Demon," without the aid of costume and scenery, are summoned into your presence by this wizard. His topping achievement is the "Prologue." He is obliged to sing it at every concert—twice—for surely it was never sung that way before. People hang on the lips of this comedian pleading for his race. I am no friend of opera in the concert hall—but this is art.

Battistini's concert—en route to Scandinavia—was sold out. Hundreds were turned away. They announced a "preliminary concert" at five o'clock of the previous day. That, too, was full, and thousands overstayed their dinner hour. For when the program is finished the concert begins. The encores are the best that this vocal giant gives. The evening concert audience had to be held back while the Battistini crowd finally streamed forth. Such enthusiasm is justified. Oh, American impresarios, why don't you kidnap this bad sailor in an aeroplane?

DUX SAYS FAREWELL.

People always love one best when one takes leave. Surely the Berliners love Claire Dux, but they have rarely raved as they did a few nights ago when this charming diva said farewell. They spread flowers at her feet before she began and kept it up through the evening. After every "number" a new batch was moved up. We thought it was a botanical exhibition instead of a concert. In the afternoon there had been a fashion show—of Dux clothes—"made for America." The international press was there. Some German journalist will write a "feuilleton" on the music of clothes (or the clothes of music?) Mozart in lavender; Schubert in emerald green. Why not?

Anyhow, she sang Mozart and Schubert and Strauss—in silver and white. Her phrasing is immaculate; her tones as liquid as Mozart's tunes, in the Countess' aria that opened the concert. She gave her best in Schubert this time—"Du bist die Ruh" and "Der Jungling an der Quelle"—with the most exquisite pianissimo we have ever heard. "Auf dem Wasser zu singen" had the most limpid interpretation imaginable, also on the part of the accompanist, Bruno Seidler-Winkler. The "Ernani" aria at the end started a supplementary concert, consisting of Verdi, Bellini, Puccini—all the things that have made Claire Dux a favorite in Berlin and with which she will soon lay siege to the hearts of Chicago. Bonne chance. Hundreds of flappers shouted "Auf Wiedersehen" as her auto rolled away. Bird of passage.

"LA REINE EST MORTE, VIVE LA REINE!"

Who will take her place as favorite? If a contralto can do it, then no doubt Sigrid Onégin, who opened her season with an all-Schubert night. Such a voice as hers rouses reflections on the prodigality of nature. "It satisfies." Its sweetness is that of chocolate; the first few bites are the best. She must be taken au grand sérieux; the

lighter vein is not her style. But Schubert's "Erkling" she delivered with surprising dramatic élan. The audience was delighted and many encores followed no doubt.

"America" is the singer's magic word. "On the way to America" is the coveted cachet; and to judge from the advertisements, a great many are "on the way." But sometimes it is merely the wish that is father to the thought. And then "America" has come to include the southern continent, and South America would seem to have a gargantuan stomach for German song. Thus Leo Slezak, Theodor Lattermann and other Teutonic stars are giving "America farewells." Slezak, despite his enormous circumference, still has a rosebud voice, but his high notes would be decidedly better if, as a local critic frankly says, they did not get stuck in fat. "So please, somewhat reserve in the matter of liver dumplings, puddings and macaroni."

Another tenor, but a younger one, Aagaard Oestvig, Northern star at the Vienna Opera, has made his Berlin concert debut. He is a fine and serious artist with a lovely voice; sang Beethoven, Schumann and Richard Strauss. But his ecstasy leads him to go beyond his means; we noticed a tendency to shout. Quite the contrary at the concert of Heinrich Schlusnus, favorite baritone of the Berlin Opera. He has one of the most beautiful voices we know, and uses it well (thanks to an American master, Louis Bachner). But his "modern" song-evening was

"Miss May Peterson, the wholly delightful soprano from the Metropolitan, was the soloist, and as many times as we have heard this charming woman she has never sung to better advantage."—Pittsburgh Evening Sun.



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neither modern nor interesting. It proved nothing except that Mr. Schlusnus is an excellent singer.

SINGERS GALORE.

We heard a dozen singers this week—all sorts. Gorgeous voices, most of them, but most of them nothing more. Yet they are worth watching; for Germany is producing more good singers—especially women singers—just now than any other country in Europe. There is Elizabeth Rethberg, of Dresden, for instance, an opera singer of great worth. Her lyric soprano has a golden gloss, yet her song recital suffered from lack of personality and literary intelligence. Jenny Sonnenberg, on the other hand, who hails from South Africa, gives promise of great things, for she managed to rouse one's interest with songs by Gretchaninoff, Rachmaninoff, Graener and other unhackneyed composers. She has an almost phenomenal contralto which thus far is most effective in dramatic passages. Again, there is Ingeborg Holmgren, a young Swedish coloratura who in a few years may figure as a worthy successor of Jenny Lind. She sang Scandinavian songs with a ravishingly sweet voice. But—song recitals are the most difficult test, and few of these aspirants rise above mediocrity thus far. La reine est morte.

FIDDLERS.

The two most popular fiddlers have said farewell for America. There remains Fritz Kreisler, who is not merely popular but deified. His Berlin concert is being looked forward to as an event. Meantime the most notable occurrence in the fiddler's world was the extraordinary success of Joseph Szigeti, the slender young Hungarian. Kreisler himself waxed enthusiastic and was willing to go on record as considering him one of the finest violinists in Europe. Szigeti played twice, once as soloist under Fritz Reiner, playing the Dohnanyi concerto, an effective, moderately modern but somewhat elongated piece, and once in his own recital, earning tremendous applause both times. In Handel and Bach (Partita in E major, for

violin alone) he proved his great musicianship; in Corelli's "La Folia" and the Goetz concerto his flawless technique; in pieces by Dvorak and Hubay his finely controlled temperament. Szigeti is a virtuoso sang pur, but so earnest and ardent a musician, so sensitive and intelligent an artist that his virtuosity is wholly unassertive. Elegance, breeding, style are the keynotes of his work. He is on the threshold of a great career.

SPIWAKOWSKY LEAVES TOO.

Another farewell, Jascha Spiwakowsky on the way to England and America. Little remains to be said about this talented youth. He has the stuff for the accomplishment of great things. A "pianist of the grand style," as a Berlin critic says. His Brahms sonata is an interpretation that will bear comparison with the best; his Schumann is youthful and romantic as it should be, but uncommonly interesting; his Chopin has all the temperament and the fantasy that a Russian can give it. Above all his power and technical accomplishments are prodigious, and his essentially manly style is bound to win. Again—bonne chance!

ORCHESTRAL.

Two evenings stand out from among the orchestral concerts we have heard—one conducted by Fritz Reiner, the other by Gustav Brecher. Fritz Reiner achieved an enormous success in a program that was anything but a popular one. His piece de resistance was Bruckner's monumental Seventh. Placed at the end of a long program this symphonic litany would have fatigued the audience, had it not been borne up by the positively hypnotic spell of Reiner's ecstatic temperament. The Berlin Philharmonic, which shows a decided improvement in quality this year, was whipped into an orgy of tone such as it has rarely experienced. Reiner's programs, by the way, are anything but hackneyed. Of the Dohnanyi concerto, in which Reiner shared honors with his countryman Szigeti, we have spoken above. This was preceded by an orchestral suite of Béla Bartók, a colorful presentation of Magyar folk material which, as a youthful work of the Hungarian radical, might well find a place on the most innocent and popular programs.

Gustav Brecher made his first bid with Mahler. Mahler's third symphony—a personal document, romantic, super-sentimental, almost hysterical in its nursery tragedy—had an intense, finely balanced and remarkably convincing performance in which Margarete Ober sang the contralto solo with her accustomed sonority. Such interpretations of Mahler go a long way toward making his works popular in the best sense. In Germany at any rate Mahler is coming to fill the void left by decadence of Tschaiowsky, to supply the somewhat hysterical element in the concert room which in England and elsewhere is supplied by Scriabine. Which of the two will win? In a sense their spheres of influence marks the post war division of the civilized world.

CÉSAR SAERCHINGER.

Stransky to Conduct Abroad

Josef Stransky, the Philharmonic conductor, arrived in New York from Europe on the S. S. Rotterdam on September 30. He announces the production of European novelties at the Philharmonic concerts during the coming season, but states that these will be outnumbered by the new works of American composers which he will offer.

In line with this statement the presentation of Daniel Gregory Mason's prelude and fugue for piano and orchestra at the first Philharmonic concert of the season this Thursday evening, October 27, introduces an American novelty at the very beginning. This first concert in the eightieth season of the society's existence is an anniversary occasion, and the conductor has chosen his symphony for that evening from the first program of the Philharmonic Society at its initial concert—the fifth of Beethoven.

Mr. Stransky announced on his arrival that he had been the recipient of an invitation to conduct in Europe next spring both in opera and concert, an invitation which he has accepted.

Altogether, the Philharmonic conductor faces an unusually active season. The Philharmonic concerts scheduled for Greater New York number sixty, and the orchestra will be under Stransky's direction from the opening concert until the end of January. Fourteen concerts will be given on Thursday evenings at Carnegie Hall, eighteen on Friday afternoons, six on Saturday evenings and twelve on Sunday afternoons; six performances are announced for the Brooklyn series at the Academy of Music, and there are to be twelve in the new series of ten Tuesday evenings and two Sunday afternoons at the Metropolitan Opera House, this last named series to be given under the direction of Mengelberg and Bodanzky.

Gordon Campbell Busy Teaching and Playing

Gordon Campbell, the widely known pianist, accompanist and coach, is looking forward to an exceptionally busy season, as he has a very large enrollment of piano students and a big class of vocalists coaching with him, besides directing an ensemble class at the Cosmopolitan School, Chicago. Mr. Campbell has recently been engaged as director of the piano department of the Bloomington (Ill.) School of Music. As pianist-accompanist, Mr. Campbell has been assisting the Pavley-Oukrafsky ballet in preparation of "The Birthday of the Infanta" (John Alden Carpenter), and "Boudoir" (Felix Borowski), to be presented by the Chicago Opera Association this season. Owing to his contract with the dancers Mr. Campbell has had to refuse an offer to tour with Titta Ruffo; he played for Ruffo at his recent Chicago recital.

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ERWIN NYIREGYHAZI

ASTOUNDS SYMPHONY AUDIENCE

Nyiregyhazi a Master of Piano at 18 Years

Genius is wisdom and youth. This is said by Edgar Lee Masters, and it was proved again at the concert given by the Boston Symphony Orchestra, Pierre Monteux, conductor, yesterday afternoon in Symphony Hall. On that occasion the 18-year-old Hungarian pianist, Erwin Nyiregyhazi, made his Boston debut. He played Liszt's A major concerto like a poet and a whirlwind. He was very much of a surprise, for this concerto is not child's play, and those who looked for the first time on a young man, mostly arms and legs, with fingers so long that they made his sleeves seem too short and gave the effect of two fans when he spread his hands over the keyboard—those who looked on this shook their heads, and wondered where in the world he was going to get the tone to compete with Liszt's extremely brilliant and frequently heavy and noisy orchestration.

Mr. Nyiregyhazi (pronounced as spelled!) had not only physical resources to play the concerto, but he had something rare: as beautiful a singer tone, as noble and poetic a concept of the passages which demanded such treatment as any pianist the writer ever heard. There are players who observe subtle shades of color but who lack breadth. Players who take pride in their "breadth" and "musicianship," as they are pleased to call the results of much routine, often seem to forget that music is a thing of beauty as well as structure. Mr. Nyiregyhazi combined in his performance all the many qualities of head, hand and heart essential to the performance of a work which remains today extremely original, but for certain reasons difficult to make clear to an audience.

His rhythm, however capricious the rhythmic changes might seem, was never at fault. The orchestra rested on it, and

Mr. Monteux exulted in it. His understanding of the structure of the rhapsodic virtuoso piece was so sympathetic and so clear that it had an unprecedented unity of effect. His technique is unnecessary to discuss. He has an apparently unlimited supply of it. The crowning fact was in interpretation all poetry, imagination, fire-youth. . . . Mr. Nyiregyhazi is a musician as well as a man to excite an audience; his art is not only temperamental, it is reflective. Above all he has the white heat of sincerity and conviction and faith, which heaven grant he may not soon lose. His triumph yesterday was complete. The audience continued to applaud and recall him for minutes after he had finished.—By Olin Downes, Boston Post, October 15, 1921.

NYIREGYHAZI MAKES FINE IMPRESSION BY HIS PLAYING OF LISZT'S NO. 2 CONCERTO

This extraordinary man has long been famed in Europe for his prodigious technique. He selected the Liszt concerto in A major, No. 2, for the piano and orchestra, a work of great difficulty, composed by a master pianist who piled up problems with the greatest glee. . . . Nyiregyhazi is a fantastic-looking person, but there has been no mistake about his skill. His long arms have enormous power. He goes crashing and smashing through a concerto in a way to astound one. His brilliancy is enormous. If he lacks anything it couldn't be discerned at a first hearing.—Boston American, October 15, 1921.

Mr. Nyiregyhazi plays with understanding and true musical feeling. His touch is at once delicate and firm.—Boston Traveler, October 15, 1921.

YOUNG HUNGARIAN PIANIST A MATURE ARTIST

The feature of yesterday's Symphony concert was the first appearance in Boston of Erwin Nyiregyhazi, who gave a remarkably fine performance of Liszt's Piano Concerto in A major. Nyiregyhazi is a Hungarian boy of 19, a pupil of Doh-

nanyi, much praised in New York last season. He is no mere wonderchild, but a master of the technique of his instrument, a mature, highly imaginative artist with a touch of creative genius in him. . . . He was recalled five times, an unusual number for an artist unknown here. But he plainly cared more for the music, whose somewhat boisterous romanticism he seemed to love, than for the applause. He is a pianist for whom it seems safe to predict an unusually brilliant future.—Boston Globe, October 15, 1921.

Mr. Nyiregyhazi played Liszt's second concerto, and Liszt once remarked that youth is the time for a virtuoso display. First of all brilliance is demanded in the performance. Yesterday the performance was appropriately brilliant and audacious. If there was at times circus pomp, it was in the music itself. The concerto is not one that calls for under statement, a sounding of emotional depths, or a display of intellectuality in analysis and dissection. We have heard certain "intellectual" pianists in the course of the last forty years; they were indescribably boring; to be heard only once, and that by accident. Mr. Nyiregyhazi was recalled many times, and deservedly.—By Philip Hale, Boston Herald, October 15, 1921.

YOUNG STAR AS SYMPHONY HERO

Few soloists so young as he have been privileged to appear with Boston's famous orchestra, and few soloists of any age, in the last years, have appeared with such brilliant success.

This tall, slim, pale, dignified youth is an extraordinary pianist and fitly enough he made his Boston debut yesterday in a performance of a concerto by Hungary's immortal pianist and composer, Franz Liszt—the concerto in A major, No. 2. One of Liszt's happiest, most brilliant and most characteristic compositions—the performance yesterday was positively Lisztian in mood and execution. Orchestra and soloist were both on their mettle, but the ovation at the end went to the slim boy with the wan and diffident smile. It was a tribute he will never forget.—By E. F. Harkins, Boston Daily Advertiser, October 15, 1921.

Management: R. E. JOHNSTON, 1451 Broadway
KNABE PIANO

New York

KANSAS CITY SYMPHONY CONCERTS APPRECIATED

**Favorites in Fritschy Series—St. Louis Orchestra Soloists—
New Managerial Firm—Kansas City, Kan., Concert
Series—Chamber Music Society Organized—Heavy
Enrollment at K. C. Conservatory—New School
of Music in Kansas City, Kan.—Cranston
School Enlarges—Larger Quarters
for Olin School—Notes**

Kansas City, Mo., October 1, 1921.—Music specialists in Kansas City have frequently deplored the lack of genuine interest and appreciation in music of the better sort. The Fritschys, who for years have brought the best artists here in their annual series, will testify to the contrary on the interest score and can logically protest the implication on the second count, for appreciation develops with interest. But it is true that Kansas City has had preserves before bread. The season of 1921-22, however, will begin to correct that condition with a series of symphony concerts given by the St. Louis Symphony Orchestra, under Rudolph Ganz's conductorship.

Anne Millar, business manager of the Kansas City Symphony Association, reports widespread interest. Plans for the organization of Kansas City's own symphony orchestra are developing under Miss Millar's guidance. The conductor for that body has not been chosen, but rumor connects two or three of the biggest names in music with the post.

Cooperating with Miss Millar, for the benefit of the school children, is Mabelle Glenn, of Bloomington, Ill., recently appointed supervisor of music in the public schools. A series of lessons on music appreciation, compiled and published monthly by Miss Glenn, will be circulated in the schools. In this manner the large student body which attends the five Thursday afternoon concerts will acquire the fundamental knowledge necessary to listen to music of complex form. Each school will have a qualified teacher, who will give explanatory lectures on the symphony programs. Esther Darnell is Miss Glenn's coworker.

FAVORITES IN FRITSCHY SERIES.

Mr. and Mrs. Walter A. Fritschy will present one of the strongest lists of attractions ever enjoyed by their patrons. Mario Chamlee, Erika Morini, Flonzaley String Quartet, Ignaz Friedman, Emilio de Gogorza, Jascha Heifetz, Margaret Matzenauer, Hulda Lashanska and William Bachaus will appear in the series during the season.

KANSAS CITY, KAN., CONCERT SERIES.

Through the Horner-Witte management the Kansas City, Kan., Chamber of Commerce will present in its second annual concert series Genia Zielinska, soprano; Anna Case, soprano; Arthur Middleton, baritone; Thurlow Lieurance and company, and the Cherniavsky Trio.

NEW MANAGERIAL FIRM.

Louis Shouse, Charles Horner and Roland Witte have formed a new managerial combination. Four attractions

already announced to appear in Convention Hall under their management are Richard Strauss and Claire Dux, Anna Pavlova for two performances, Rachmaninoff and Fritz Kreisler.

ST. LOUIS ORCHESTRA SOLOISTS.

A partial list of soloists who will appear with the St. Louis Symphony Orchestra in Kansas City are Julia Clausen, contralto; Sophie Braslau, contralto; Rudolph Ganz, pianist; Michel Gusikoff and Max Steindel of the St. Louis Orchestra; John Thompson, pianist; Mollie Margolies, pianist; Electa Gifford, soprano; Mrs. George Dowden, soprano, and Mrs. Raymond Havens, contralto.

CHAMBER MUSIC SOCIETY ORGANIZED.

Well known musicians of this city have organized the Kansas City Chamber Music Society, the personnel of which includes N. De Rubertis, director; Jacques Blumberg, first violin; William Ready, second violin; William Stevens, cellist; N. de Rubertis, double bass; Brown Schoenheit, flutist; Mr. Rowe, clarinetist; David Schuster, bassoon; P. Johnson, French horn; Richard Canterbury and Philip Score, pianists.

HEAVY ENROLLMENT AT K. C. CONSERVATORY.

A decided increase over last year's heavy enrollment was reported by A. J. Cowan, president of the Kansas City Conservatory. Four Dunning teachers have been added to the faculty, while Miss Littlefield, who has formerly divided her time between this city and Oklahoma, will spend all of her time at the Conservatory. A normal course in the work has also been announced. Allan Hinckley, head of the vocal department, will present his students in excerpts from Wagner's "Lohengrin," and "Tristan and Isolde," Offenbach's "Jeanne Qui Plure et Jean Qui Rit," and "La Serva Padrona," of Pergolesi. He is planning to repeat the "Messiah" and the oratorios "Elijah" and the "Creation" will also be heard during the season. The song cycle, "Flora's Holiday," of Lane Wilson, and Brahms' waltzes for four voices, will also be given.

John Thompson, pianist and director of the piano department, will be soloist with the St. Louis Symphony Orchestra in one of its concerts here. He has also planned to present his artist students in recitals.

NEW SCHOOL OF MUSIC IN KANSAS CITY, KAN.

Earl Rosenberg, director of the Horner Institute of Fine Arts, has announced the opening of a school of music in Kansas City, Kan. The school will be affiliated with the one on the Missouri side. Mr. Rosenberg also directs the vocal department of the Horner Institute. He will conduct the Kansas City Choral Club in two performances of the "Messiah" Christmas week. A MacDowell program, under his direction, will be given by the choral division of the Mozart Club of that city. Arch Bailey, baritone, former assistant to Oscar Seagle, has been added to the Horner Institute vocal faculty. Grace Servis is to teach in the expression department.

CRANSTON SCHOOL ENLARGES.

Mr. and Mrs. Ottilie Cranston, directors of the Kansas City Grand Opera Company, on account of the increased

enrollment in their school, have moved to larger quarters at 917 Grand Ave. Rehearsals in the opera classes have begun. "Faust," "Lucia," "Bohemian Girl" and "Il Trovatore" are in the repertory.

LARGER QUARTERS FOR OLIN SCHOOL.

The Olin School of Music, managed and directed by Harriet Olin and Doctor Berringer, is now occupying a floor in the Y. W. C. A. building. In the piano department with Richard Canterbury are Edith Keech and Ruth Helen Taylor. Erling Kuntson directs the violin department and Joseph Hahnova, assisted by Hortense Henderson and Louise O'Flynn, heads the department of dancing. Ruth Standish Cady is head of the vocal department.

NOTES.

A partial list of artists who will coach with Eduardo Sacerdote from the vocal department of the Chicago Music College are Mrs. R. Havens, Mrs. I. E. Thomas, Mrs. J. A. Ryan, Mrs. G. Emery, Mrs. J. A. Hollinger and Mrs. Theriman. Mr. Sacerdote will teach Kansas City one day each week for ten weeks. Many former students of Mr. Sacerdote are well known professionals before the public to-day.

Mary E. Franck, soprano, was warmly received by a number of music lovers who heard her in the Jenkins music salon recently. Clara Crangle, whose accompaniments are always dependable, assisted Miss Frank.

In a benefit recital under the auspices of the King's Daughters, Genevieve Rice Cowden, one of Kansas City's most popular sopranos; Elizabeth Blish, Brookfield, well known contralto, and Worts Morse, violinist, delighted a large audience in the Grand Avenue Church. Elva Faeth Rider, an exponent of the Rudolph Ganz piano school, assisted the singers with excellent accompaniments. Gladys Gwynn ably supported Mr. Morse. B. P. L.

Englewood to Learn More of Orchestra

Englewood, N. J., is having a course of concerts this winter with the view principally of teaching the young people the meaning of the different instruments, the make-up of the orchestra, and so on. Through Charlotte Babcock, of the International Musical and Educational Agency, the Russian Symphony Orchestra and the New York Chamber Music Society have been engaged to give concerts in Englewood. To carry out the main purpose of the concerts, Carolyn Beebe and Modest Altschuler will give explanations to enable the young people to better understand and appreciate the orchestra.

Tiffany Sings to Nearly 3000

Following her successes in Atlanta, Wilmington, Athens and Columbia, Marie Tiffany, the Metropolitan Opera Company soprano, sang in Hutchinson, Kan. Her success is evident from the following telegram received by the International Concert Direction: "Tiffany concert was received here by an audience of nearly three thousand. Most enthusiastic reception given to entire program. Congratulate you on representing Miss Tiffany."

Another Telegram—

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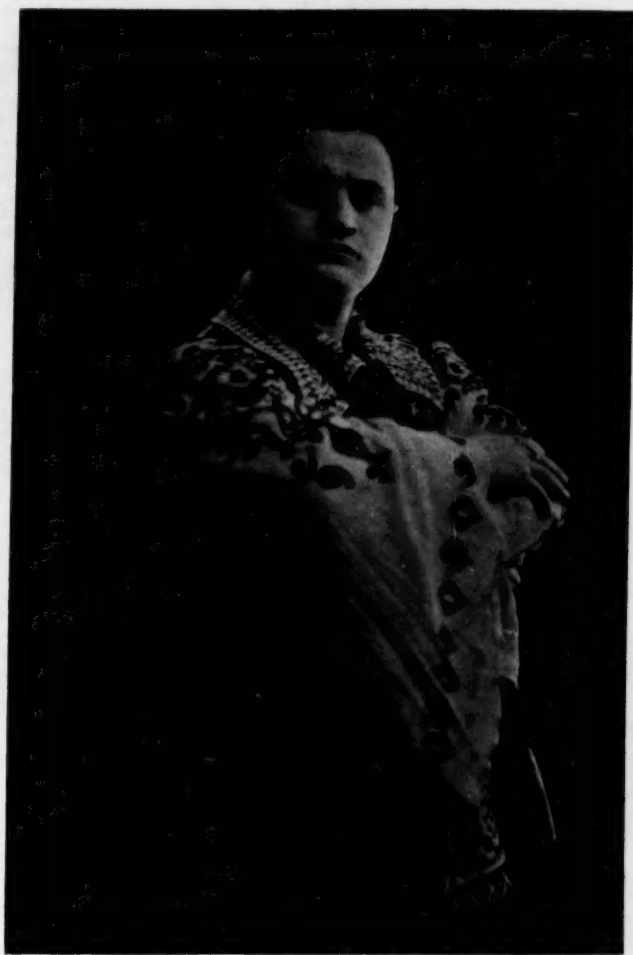
BY THREE THIRTY THINK HAD BETTER ARRANGE ANOTHER TORONTO

APPEARANCE LATER ON TO SATISFY UNPRECEDENTED DEMAND

I E SUCKLING

424PM

The above telegram refers to the concert given by Madam Galli-Curci at Toronto, Ontario, October 19th, which was her fifth concert in Toronto. On the same day messages were received by EVANS & SALTER, from Grand Rapids, Chicago and London, Ontario (dates following the above), reporting Galli-Curci houses sold out in advance.



AS ENZO IN "LA GIOCONDA"

BENIAMINO GIGLI

**Leading Tenor
Metropolitan Opera Co.**

As Leading Tenor Summer Season of 1921 at the Teatro Coliseo, Buenos Aires, Teatro Municipal, Rio de Janeiro, Teatro Municipal, San Paolo, Gigli aroused the critics to extraordinary and unanimous expressions of praise.

As Cavaradossi in "Tosca"

The famous tenor made his appearance before a Buenos Aires audience under the most favorable auspices, being in excellent voice, and he added on Sunday night to his long list of triumphs. His "E lucevan le stelle," the lament in the last act, had to be repeated, and a clamorous public wanted still more.—*Buenos Aires Herald*.

It is not easy to give an idea of what happened in the crowded hall after Gigli sang "E lucevan le stelle." A furious storm of universal applause demanded instant repetition. What a triumphant re-entrée for Gigli!—*La Patria Degli Italiani*.

After "E lucevan le stelle" the applause became a grand and magnificent ovation.—*La Fronda*.

Gigli dominated the scene.—*El Diario*.

A marvelous voice of the purest timbre and singing of the purest style.—*La Epoca*.

Gigli won an impressive triumph and a well deserved one.—*La Razon*.

Gigli was at the full of his vocal powers. He was the object of a unanimous ovation.—*Ultima Hora*.

His first aria brought with it the first ova-

tion of the evening and the enthusiasm increased throughout the performance.—*Critica*.

Gigli triumphed—conquered all along the line.—*L'Italia del Popolo*.

Gigli's voice appeared to have increased in intensity and volume since his last appearance here without losing any of its capability for emotional expression.—*La Republica*.

At the end of the first aria the extraordinary ovation demonstrated that he had at once reconquered the sympathy of the public.—*Giornale D'Italia*.

As Enzo in "La Gioconda"

Gigli must be mentioned first. His performance of "Gioconda" was a real masterpiece.—*Deutsche La Plata Zeitung*.

Gigli as Enzo gained a new triumph. The famous romance "Cielo e Mar" won a tumultuous ovation that obliged him to repeat it.—*La Nacion*.

Gigli's was the real triumph of the evening. It is impossible to describe the ovation which followed his singing of the aria.—*L'Italia del Popolo*.

Enzo is without doubt one of Gigli's best roles. The applause was frenetic.—*Libre Palabra*.

Gigli as Enzo won his second triumph of the season. His warm, robust, powerful voice completely conquered the audience which demonstrated its entire approval of him after the first scene of the opera and was moved to the most clamorous applause after "The Romance," which he sung with great feeling and exquisite grace.—*Giornale D'Italia*.

As Lohengrin

Gigli gave a magnificent presentation of the knight. His singing of the narrative in the last act evoked a veritable ovation.—*La Nacion*.

Gigli, at the height of his powers, gave a magnificent interpretation of Lohengrin.—*La Epoca*.

First honors of the evening went to Gigli.—*El Telegrafo*.

Gigli is without doubt one of the finest Lohengrins the Italian stage has ever produced.—*La Fronda*.

Lohengrin affords Gigli just the sort of opportunities he revels in. Last evening he was at his best.—*L'Italia del Popolo*.

Returning to the Metropolitan Opera for the Entire Season 1921-22

WILHELM BACKHAUS ENJOYED SOME CURIOUS EXPERIENCES WHILE TRAVELING ABROAD

Discusses Many Interesting Points About His Stay in Germany and His Tour of Switzerland and Italy—Talks of His First Recital Here, on November 12, and of His Program

Wilhelm Backhaus, looking as young as when he was last in New York in 1914—and he is still well under forty—received me in his hotel, a typical hotel room made home-like and individual by the addition of the "lares et penates" of the musician—a piano (which Mr. Backhaus told me was from the summer residence of Mme. Sembrich), pictures, music, programs of various concerts, and the like.

Most striking among these, and that which first caught my eye, was a large photograph of Beethoven, evidently made from a bust.

"That well expresses your sentiments," I remarked.

"Yes," he replied; "so it does." And he brought it down from the piano where it was standing so as to give me a better view of it. "It is the work of the sculptor, Hermann Volz," he explained. "The original marble stands in the art museum at Karlsruhe."

"But you have not been in Germany for some time?" I questioned. "You must have carried the picture with you on your travels."

"Not for a long time, indeed. I have been in South America for months, and have just come from there direct; eighteen days on the voyage with only a few hours stop in Rio de Janeiro."

"What parts of South America did you play in?"

"In Buenos Aires chiefly. It was from there I came to New York. Very hot passing through the tropics."

"A comfortable trip, however?"

"Oh! Yes. Quite so. There were very few people on board, and we had the ship to ourselves. But I am glad to be here."

I assured Mr. Backhaus that we were glad to have him,

at which he smiled one of his good humored smiles, non-committally.

"I believe I was one of the first Germans to play outside of Germany after the war," he said. "Nearly two years ago I made a tour of Switzerland and Italy, and was greeted everywhere with a most friendly reception. Then I left home again last January, and have been in South America since that time."

I questioned him as to what portions of South America he visited and elicited some curious facts.

"I was in Argentina nearly all of the time," he said. "I gave twenty-one concerts in Buenos Aires alone. That, I think, constitutes a record for a single artist in a single season."

"You must have been rather put to it to make up such a constant change of programs," I suggested.

"Well," he said, "of course I had to play a great many pieces. I have counted one hundred and sixty-eight, and that, of course, does not comprise all of a musician's repertory, which is constantly increasing." He showed me a lot of his programs, and I noted that they were made up chiefly of the masterpieces of piano literature, the works of the great composers: Beethoven, Chopin, Liszt, Brahms, and the rest, with a few moderns—Rachmaninoff, Pick-Mangiagalli, Debussy. I remarked that there were a good many Chopin works in the repertory, and mentioned that some players here in New York were giving entire Chopin programs, even playing all of the preludes together.

"All of the preludes?" He seemed to ponder a moment.

"I should think that would be too much," he said finally.

"They are so very emotional, I should think the impression

would not be agreeable. Better play a few of them and allow the emotional memory to last.

"Chopin is the composer for the many and also for the few. If his easier pieces appeal to the masses, certainly his more serious works appeal to all of us. Brahms, I remember when I was here before, was still a matter of some debate." He said it questioningly, and I told him that I believed many people were being converted to Brahms, though naturally they preferred more pianistic writers. "Among those," said Mr. Backhaus, "is Rachmaninoff. He does not think orchestrally when writing for the piano, as so many composers do. His work is always technically grateful and, at the same time, beautiful. His flow of melody is lovely, and he is one of the sane ones among the moderns. I had hoped to play his concerto here with orchestra, but I understand that it has been played so much that I hesitate to do so."

"Speaking of moderns," he continued, "the pieces I have had on many of my programs, and which I expect to play here, by Pick-Mangiagalli are very attractive. He is rather a piquant than a serious writer, but his work is well conceived and well constructed and of a very high order. I am playing his two 'Lunaires'—two Moon Pieces," he translated, laughing at the impossible English, "Colloque au clair de lune" and "La danse d'Olaf."

"Who is Olaf?" I asked.

"Olaf," he replied, "seems to be the king of the fairies. I never heard the name before in that connection, but that seems to be the explanation. Perhaps it means elf."

Then, to return to our muttons, I asked Mr. Backhaus some further details of his South American trip. His success in Buenos Aires, he told me, prevented his visiting Chile and Rio de Janeiro. It was his first trip to South America and his success naturally gratified him. When asked about South American music in general and halls in particular, he was not so enthusiastic.

"South America," he said, "is not musically organized as yet. It is too young. Its music life is not like it is here. There is opera, of course, and the opera houses are fine, but there is really little attention paid as yet to concerts. There are few halls and most of my recitals had to be given in the opera house, which was too large for the intimate sort of music that is offered at a piano recital. It was like giving a piano recital at the Metropolitan Opera House here in New York. Naturally, the scenery interferes. It does not offer a sympathetic surrounding, and some of the sonority is lost in the wings."

"But," I said, "you mentioned playing with orchestra? There must be a symphony orchestra?"

"No," he said; "properly speaking, there is not. The orchestra which is very good, is the opera orchestra. There is no separate symphonic organization."

Asked as to the population, Mr. Backhaus said there were some Europeans, but the majority of the population was not, strictly speaking, Spanish or European, but rather a mixture of Spanish and Indian. Naturally, their inherited love was largely for opera, although concerts were proving more and more successful with advancing wealth and culture. Last year Strauss and Weingartner were in South America giving a series of concerts, and this season, Nikisch. The Wendling Quartet of Stuttgart, one of the finest in Europe, was also in South America during the past season and scored a great success. They gave twelve concerts for quartet alone, and in three concerts Backhaus assisted. In Montevideo they had the biggest house of the season. "I ought not to tell that," laughed Mr. Backhaus, "as I played there myself. But it goes to show the extent of refined taste prevalent in South America that they would accord such a welcome to a string quartet."

"They are enthusiastic, and perhaps you would say emotional, and they have many pretty customs that are very attractive. At Montevideo, for instance, one part of the audience started to call for the 'Campanella' as an encore, and the other half of the audience for the 'Liebestraum,' and each side of the conflict became so insistent and noisy that for a time there was nothing to be done but to wait for them to settle it among themselves. It was very amusing. At another time, at Porta Allegra, instead of passing flowers over the footlights, six attractive young girls, beautifully costumed, came on the stage carrying the flowers. Surely that was a graceful attention. On the whole, it was a nice trip."

"And yet you are glad to be back here."

"Of course. Not glad to leave South America, but glad to be again in North America. I am looking forward to my trip here. November 12 has been selected for my first recital in New York, which will be at the Town Hall." Mr. Backhaus then asked about the Town Hall auditorium, which had been built since he was here, and after telling him what I could, I left him, feeling that it was indeed a privilege to interview a man of such evident artistic sincerity and personal charm. F. P.

TOWN HALL

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Riccardo Martin's Tour Opens Successfully

Riccardo Martin's season, which is sold out, opened on September 26, and his success has been more than phenomenal, the engaging parties advising that his appearances have been the best in a number of years. They have found Mr. Martin to be in finer voice than ever before, the majority of these people having heard him at the Metropolitan in 1909. A copy of a letter received by his management from Lincoln, Neb., where he appeared on October 3, follows: "Riccardo Martin highly pleased his audience on Monday of this week. His was the 320th concert under the auspices of this organization, and many have said that his was the greatest program they have ever heard."

Suckling's Toronto Attractions Listed

J. E. Suckling of Toronto has included the following notable attractions in his series for this winter: Edward Johnson and Alberto Salvi, October 5; Galli-Curci, October 19; Paul Kochanski, Polish violin-virtuoso, and Lenora Sparks, prima donna soprano of the Metropolitan Opera Company, October 31; New York Symphony Orchestra, with Bertha Crawford, Canadian soprano, as soloist, November 9; London String Quartet, November 22, and Ignaz Friedman, Polish pianist-composer, December 8.

BRONISLAW HUBERMAN

VIOLINIST

BRONISLAW HUBERMAN *Returns to Captivate Audience* (Frank H. Warren, Evening World) on his return to America at Carnegie Hall on Monday evening, October 17. On this occasion the critics said that

His TECHNIC is remarkable, his execution superlatively facile. (H. E. Krehbiel, Tribune)

He played with dash, incisiveness and BRILLIANCY. (W. J. Henderson, Herald)

His playing was MASTERFUL. (Max Smith, American)

He is one of the most astounding technicians in the world. —His TONE is a lovely thing. (Deems Taylor, World)

He filled the great hall with RICH, SONOROUS SOUNDS. (H. T. Finck, Post)

He works in GOLD, pure gold. (William B. Murray, Brooklyn Eagle)

He achieved real BEAUTY. (Gilbert W. Gabriel, Sun)

He will CHARM or STIMULATE as he chooses. (Katherine Spaeth, Mail)

AND

There can be no question that today Mr. Huberman is one of the most accomplished of living fiddlers. (Pitts Sanborn, Globe.)

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KNABE PIANO

THE SECOND OPERA SEASON AT BUENOS AIRES PROVES SUCCESSFUL

Walter Mocchi, at the Coliseo, Succeeds Where Bonetti Failed at the Colon—Nikisch Preferred to His Conducting Predecessors

Buenos Aires, September 20, 1921.—Arthur Nikisch is at present in Buenos Aires and has already given various concerts at the Colon Theater with the Bonetti Orchestra numbering 100 musicians. His success has been unqualified and he has been hailed as the greatest conductor that has appeared before the Buenos Aires public. His rendering of Beethoven's works caused much comment, as his interpretation of these symphonies is very different from that of previous German and Italian conductors. In particular Strauss and Weingartner were compared with him and Nikisch undoubtedly holds the preference over them. Mitja Nikisch, who accompanied his father to South America, also appeared before the public at the Colon and gave some very good and finished pianoforte renderings of classical works which were much appreciated and applauded by the public.

OPERA AT THE COLISEO.

The Mocchi season at the Coliseo Theater, Buenos Aires, is proceeding from success to success. "Lohengrin" was staged again with Gigli in the name part and he aroused unlimited enthusiasm with his vocal charms. Madelaine Bugg, of the Paris Opéra, made a pleasant impression as Elsa with her consummate art in the acting of the part and the skilled manner in which she knew how to use her voice. Marinuzzi conducted with feeling and made the best of an inadequate orchestra.

"Norma" was revived with Rosa Raisa and Besanzoni in the chief parts. With this opera, the contralto Besanzoni reappeared before the Buenos Aires public and her success was instantaneous, as she had lost none of the vocal splendors which had not been forgotten. Her powerful voice rolled forth and took everybody by storm, judging by the applause that was accorded her at the end of each act. Rosa Raisa rivaled with her partner in the laurels of the evening.

"Mefistofele" was revived with a very moderate cast. Madelaine Bugg as Marguerite did not please. Her voice did not seem to lend itself to the music of the part and she was hampered considerably by having to sing the role in Italian for the first time. The Faust of the young tenor Minghetti was a very discreet performance, both vocally and histrionically. The bass Cirino in the title part distinguished himself with his thorough understanding of the music to which he lent the charms of this smooth and well trained voice. The chorus was very poor.

"Samson et Dalila" was sung by a cast which did not please. Samson, although he possessed the figure of the Biblical hero, could not impress vocally. His voice no longer appears to be at the zenith of its youth. Besanzoni as Dalila made the most of the part vocally and showed the full charms of her wonderful voice.

"THE GIRL OF THE GOLDEN WEST."

With this opera Dalla Rizza reappeared again after a year's absence and she has improved considerably, both vocally and dramatically. She may be considered as one of the leading sopranos of the present day. The tenor Cortis, as Johnson, sang well.



A GROUP AT THE TEATRO COLISEO, BUENOS AIRES.

The picture shows several artists who participated in Walter Mocchi's South American season this summer. Standing (left to right) Minghetti, tenor; Mrs. Minghetti, soprano; XX; Segura-Tallien, baritone. (Seated) Flora Perini, contralto of the Metropolitan Opera Company; Rosa Raisa; Fanny Anitua; L. S. Samoiloff, the New York vocal teacher; Beniamino Gigli, tenor, and Giacomo Rimini, baritone.

"Rigoletto" was chosen to present the new soprano, Totti dal Monte, in the part of Gilda, and her success was immediate, as she proved herself to be a competent singer with excellent vocal control. The baritone Rossi Morelli, as Rigoletto, made a very favorable impression with his powerful and well trained voice. His reading of the part was interesting and original. Minghetti as the Duke pleased and proved himself equal to the difficult singing.

"La Gioconda" has had its usual success and has proved to be one of the drawing cards of the season, with Besanzoni and Gigli in the principal parts.

TROUBLE AT THE COLON.

The Colon Theater finished its grand opera season before the scheduled time, as Impresario Bonetti, who had contracted to run the season, had lost a considerable sum of money long before the period had elapsed when the season should close. So he shut down and now he has withdrawn from his contract to run the grand opera sea-

son in the year 1922. Hence it looks as if the premier theater of the Republic will be empty in the coming winter, unless some generous-minded impresario will turn up at the last moment and take the risk of losing money over the affair. It appears that the new Cervantes Theater, opened in September of this year, will in all probability be the theater for grand opera in the future, as it is a more modern and comfortable theater and does not cost such an enormous sum of money in taxes and rental. Mocchi has rented this theater for his season next year and would not even consider the Colon.

NOTES.

Wilhelm Backhaus is still in South America and is giving concerts at Buenos Aires and Montevideo with success. Ignaz Friedman sailed last week for Europe, promising to return to South America next year.

Walter Mocchi's 1922 opera season promises Mascagni and Titta Ruffo.

K. H. STOTTNER.



Edna Mampell

Contralto

Second New York Recital a Significant Success

WHAT THE PRESS SAYS:

N. Y. TIMES, OCTOBER 15.

Edna Mampell, possessor of a bell-like contralto voice that she contrives to make the vehicle for delicate shades of expression, gave pleasure to a large audience at Aeolian Hall last evening. The singer notably avoided the conventional "organ tone" effects of deep voiced Amazons of old.

N. Y. GLOBE, OCTOBER 15.

Miss Mampell gave a song recital that evidently pleased a large audience. She is a singer of unusual magnetism and technical skill. Her personal magnetism and her gift of interpretation made her recital one of uncommon interest. She was assisted by that super-excellent accompanist, Coenraad V. Bos.

N. Y. TRIBUNE, OCTOBER 15.

Edna Mampell gave a recital in which she made a pleasing impression, while her enunciation was careful and distinct, so that one did not need a program to understand the words.

N. Y. AMERICAN, OCTOBER 15.

Edna Mampell gave a genuinely enjoyable recital. Reger's "Mein Schätzlein" she sang charmingly; Strauss'

"Traum durch die Dämmerung" with a fine sense of poetic values; and the same composer's "Caele" with concentrated fervor.

N. Y. HERALD, OCTOBER 15

Edna Mampell sang a tastefully selected list of German lieder and Russian, French, American and other numbers before a large and evidently well-pleased audience. Her fine voice, technique and feeling for dramatic expression served her well. Her general style is intelligent and musical.

N. Y. EVE. MAIL, OCTOBER 15.

Not all singers look radiant from the first note of their recitals, but Edna Mampell, who sang in Aeolian Hall last night achieved this. Miss Mampell has a warm, even brilliant personality, and she sings with that delightful union of intelligence and temperament that is so valuable an asset.

She knows how to make a programme. . . . Her songs admirably chosen. The sombre charm of "Traum durch die Dämmerung," the gay "Wedding Sult;" the reflective mood of Duparc's "La Vie Antérieure" were eloquently Espagnole.

N. Y. SUN, OCTOBER 15.

It was one of the early season's most interesting programmes, and Miss Mampell sang it in a voice quite always adequate and with a nicety which made it keen listening.

N. Y. WORLD, OCTOBER 15.

Anyone who thinks that it is impossible to build a group of songs in English that will hold its own artistically with the rest of his programme should have heard Edna Mampell's English group at Aeolian Hall last night. . . . They were all worthy numbers on a programme of exceptional interest.

Miss Mampell has a fine voice, an excellent knack of interpretation, and she pleased a good-sized audience. She did "Traum durch Dämmerung" beautifully.

Her best work was done in four Russian songs, which were sung with fine imagination and tone color.

N. Y. JOURNAL, OCTOBER 15.

Another recitalist of the day was Edna Mampell, who sang a difficult programme of songs with much taste and now and then a flash of deeply illuminative feeling.

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New York

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SUPREME
IN

CHICAGO SUMMER OPERA SEASON

AT RAVINIA PARK, 1921

in "DON PASQUALE"

"IF SHE HAD COME AS A STRANGER THIS SUMMER, PLUS A LITTLE ADVANCE TRUMPETING, SHE WOULD BE A SENSATION TODAY. AS IT IS SHE IS HOME FOLKS TO CHICAGOANS AND THEY DO NOT REALIZE THAT FOREIGNERS WITH A FRACTION OF HER ENDOWMENT BECOME WORLD FIGURES"

—Edward Moore in the *Chicago Tribune*, Aug. 22, 1921.



AS GILDA IN "RIGOLETTO"

in

"BARBER OF SEVILLE"

THERE IS NO COLORATURA ON THE STAGE TODAY WITH EXECUTION MORE AMAZINGLY SURE AND RAPID AND SUCH A MISDEMEANOR AS SINGING OUT OF TUNE IS UNKNOWN IN HER STAGE HISTORY, I BELIEVE.

—Herman Devries in the *Chicago American*, June 27, 1921.

in "LA TRAVIATA"

THE OVATION WHICH MISS MACBETH WON—AND MERITED GREATLY, TO SAY THE LEAST—WAS A TREAT RARE. IT SEEMED AT ONE TIME AS THOUGH THE BIG AUDIENCE WOULD BE SATISFIED ONLY WHEN SHE HAD BOBBED HER LITTLE HEAD OFF HER SHOULDERS AND THE CROWD HAD SEEN IT ROLL DOWN INTO THE ORCHESTRA PIT. THAT NIGHT SHOULD BE A MEMORABLE ONE IN FLORENCE MACBETH'S LIFE.—Thomas P. Bashaw in the *Chicago Herald-Examiner*, Aug. 8, 1921.

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IF there are any who feel that the popular music wave of the country is not a menace, and are prone to permit it to enjoy unrestricted as well as undisputed freedom, let them visit any of the countless small towns and see for themselves with what the teachers, of piano, violin or voice, who are trying to maintain a reasonably high standard, have to contend. They will find that no standard is possible unless it be the lowest. Although there may be in each place one or two pupils who are tractable enough to become converts to good music, the great majority will not alone expect, but also demand, to be taught the prevailing musical fad. In some instances a positive and militant attitude is encountered which seems perverse enough to demand only the worst. Teachers have told me that it is next to impossible to persuade these pupils to do sufficient technical work to play the popular effusions they so dote on and so much desire to play even passably well. The pathetic part of the situation is, that frequently talented children are dragged down to the lowest levels of musical taste through the ignorance of the parents, who, as victims of the influence of the community, presume to dictate the course to be pursued by the teacher. At this juncture one may ask how has this music come into these often quite isolated communities and had such a preponderating influence over the forces of educational uplift? Certainly there are rarely those who create this music within these borders, and in so doing unwittingly demoralize their own fellow men.

The Variety Theater an Early Musical Influence in This Country

For a number of years information on musical matters was only procured by the familiar country type, who made a periodical pilgrimage to the nearest town to see the sights and pay a visit to the variety show of that day, or vaudeville as it is known today. That was about the only way the simple tunes set to comic or sentimental words could be enjoyed at that time. Somewhat later the popular music publisher became a force that was sufficient to extend its tentacles to the remotest localities, and soon odd copies of this now so familiar and typically American musical palaver reached every out of the way country store, with gaily colored cover designed to attract the attention of the untutored artistic taste, and a title frequently suggestive enough to induce the local beau brummels to make a purchase and experience the thrill of overstepping the bounds of propriety of the more sedate citizens of the community.

The Player Piano and the Phonograph as Effective Mediums for Spreading the Popular Music Bacilli

This was followed by an influence of far greater effectiveness: the player piano. This brought music into the homes of those who were not even able to pick their way through the simplest music purchased at the nearby country store. Of course, none need have any illusions as to the quality of the collection of rolls that came with the purchase of one of these music dispensing marvels of that time.

About a dozen years ago loomed up another force which

"Popular Music and Weeds"

BY CARL BEUTEL

Of the University of Nebraska and the Nebraska Wesleyan University, Lincoln, Nebraska.

PART II.

THE Musical Courier is always glad to present all sides of any question concerning music, and in this spirit prints Mr. Beutel's articles, although in no way assuming responsibility for his views, which, indeed, seem rather pessimistic. For instance, while it is undoubtedly true that talking machines have contributed largely to spreading the craze for popular music, it is equally true that the art records produced by all the large companies have made it possible for those in remote communities to hear famous artists and fine music with which they would otherwise never become acquainted. The first of these articles was published in the Musical Courier, issue of September 29, 1921.—Editor's Note.

seemingly promised to become a champion for the better things in life, and it must be admitted that to a certain extent it has fulfilled this promise. Nevertheless, it still has to be proved by the talking machine corporations whether they are doing as much good in one direction as harm in the other. It is true they have finely organized educational departments, yet of what avail are they when another potent agency is permitted to go on that is diametrically opposed to these influences? It is like turning loose a lot of malaria laden mosquitoes on helpless mortals after science has discovered that the situation is better controlled by a system of prevention through isolation rather than through a specific cure. There seems to be a failing to understand that it is much more difficult to apply the educational process after the musically inclined person has been inoculated with the popular musical bacilli. As the matter now stands the talking machine may become either a curse or a blessing in forming the social structure of this country, or the world, as its activity covers the globe. The position of these great organizations to become a dictatorial power is daily becoming more apparent. The steadily lowering standard of the great concert artists in making up their programs is getting to be such an obvious situation that the musical people are bound to look upon the whole matter with an air of suspicion. When one studies the conventional programs of violinists and vocalists who have made records, and notices the large percentage of these selections listed, one cannot help but wonder if it is a purely dollar greed on their part to aid in advertising the records and increasing their annual revenue, or an autocratic dictation from headquarters to give these selections, which are

pure ear entertainment and possesses little or nothing of educational value.

Is There an Artistic Lowering of the Standards of the Popular Concert Artists?

Upon carefully observing the musical conditions of the country one is likely to become impressed with the statement recently made by an eminent concert pianist that the standard of the concert room is rapidly going down, whereas that of the "movie" theater is steadily going up; that is, those in the larger cities. If the artists are to blame, concerted efforts should be made on the part of the serious musicians in the cities, together with the leading educational institutions, to boycott them for prostituting the art of music by programming such insipid stuff as one must listen to nowadays. To offer such selections as encores is bad enough, but to place them on the same program with the masters of musical composition is sacrilege. If these artists feel they need the money badly enough they should state that they are offering a popular program, and then stop dwelling on the educational value of these concerts. In so doing they will place themselves on the same level with the vaudeville stage, which, although it is a nuisance, makes no effort to shield its intent merely to amuse with eye and ear entertainment, and so does not fly under false colors.

Entertaining the Tired Business Man

Having arrived at the place where light entertainment should be discussed, I cannot resist the temptation of dwelling briefly on the charitable amusement purveyors, who, with their plea in behalf of the "tired business man," offer their delectable time eliminating morsels, guaranteed to require no thinking. Personally, I have never been able to see the point. What is there about this business man's dollar chasing that is so enervating that he cannot possibly occupy his mind after hours in the contemplation of the intellectual and beautiful? Dear reader, have you ever had occasion to study carefully the types seen at these mirth provoking palaces? No doubt you have seen the smiles forcing themselves through the wan, careworn features of bankers, brokers, merchants, and the motley throng of young couples passing through the puppy love stage, rapidly becoming followers of the no-thought fetish. The truth of the matter is that the American public has been victimized by a monstrous propaganda on the part of the amusement trusts which has been going on now unmolested for many years, and it is going to take many years with the united educational forces only to throttle partially this octopus which has been sucking nickels, dimes and quarters out of its myriads of unsuspecting victims. This smirking demon leaves in its wake untold numbers of stunted minds. It has created a creed that taboos serious thinking, and holds up to ridicule the intellectual as "high-browed." It will produce a nation of children who, upon the slightest provocation, can be thrown into a state of childish ecstasy. Every normal minded person is willing to credit the inimitable charm of childhood as the most delightful phase of the human existence, yet the one who endeavors to prolong the state of childhood arti-

(Continued on page 39)

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FRANK LA FORGE, Composer-Pianist

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CHARLES CARVER, Bass

The young basso who recently took New York by surprise at his debut has a well-balanced, well-controlled voice with equal beauty in the high and low registers. He sings with dignity and sincerity.—New York Evening Mail.

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ERNESTO BERÚMEN, Concert Pianist

Ernesto Berúmen is new to Chicago, and with his debut at Kimball Hall we had the privilege of meeting another very interesting piano personality. The young artist is a virtuoso, a full-fledged artist-pianist, familiar with all the mechanical tricks and eminently sure of technique and his own powers. In my opinion, Berúmen ranks among the most superior, the most gifted pianists of the younger generation, and he is a lot better than some of the "old guard."—Herman Devries, in Chicago Evening American.



ERIN BALLARD, Pianist-Accompanist

Erin Ballard, pianist-accompanist, for six years a pupil of Frank La Forge and Ernesto Berúmen, called by many critics the greatest woman accompanist in the world, has toured with Mmes. Alda and Matsenauer.

"A New Star Has Appeared On the Horizon."—Max Smith, N. Y. American.

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She has a marvelous sense for BEAUTY OF TONE and of phrase.—H. E. Krehbiel, Tribune.

She would make one think of Carreno, but there is even greater POWER.—Katherine Spaeth, Mail.

She is a POET.—William B. Murray, Brooklyn Eagle.

She is an ARTIST, extraordinarily well equipped and utterly sincere.—Deems Taylor, World.

From the very outset she had her auditors in the hollow of her hand.—Max Smith, American.

ELLY NEY is one of the pianists to be counted with.—Pitts Sanborn, Globe.

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NEW YORK THURSDAY, OCTOBER 27, 1921 No. 2168

Just for the information of Jolly George, the genial, gyrating manager of the Chicago Opera, we beg to tell him that one, Ulisse Lappas, a tenor, will sing with his organization for part of the season in Chicago and the entire New York season.

This, to be sure, has nothing in particular to do with music, but it is probably true that the New York Times, speaking of the two Gainsborough pictures recently purchased by Sir Joseph Duveen, did not mean to refer to the second one as "Mrs. Siddons as the Nurse." Our guess is "Muse."

Little more than half of the 500 guarantors, at \$1,000 per year for five years, which the Chicago Opera Association is aiming at, have been secured, the exact number, it is understood, being 261. It is, however, no secret that 500 was merely a nice round figure set up to be shot at. Everybody will be perfectly satisfied with 300 earnest supporters for the new style opera.

"When in this country, Christine Nilsson sang 'Mama' and not 'He Loves Me,' since an inalterable and unquestioned law of our musical world requires that the German text of French operas sung by Swedish artists should be translated into Italian for the clearer understanding of English speaking audiences." From the "Age of Innocence," Edith Wharton. Food for thought!

Now the French "Groupe des Six" is only the "Groupe des Cinq" for Louis Durey has withdrawn, "finding that individualism in art is above all the first consideration, and not wishing to allow himself to be included, even by implication, in such manifestations as the so-called advance guard gave in the Theatre des Champs-Elysees last spring, the spirit of which is entirely contrary to everything that he thinks." Loud cheers for M. Durey!

There is at least one local manager who does not plead "hard times" this season. He is I. E. Suckling, of Toronto, who is giving that city one of the finest courses possible. And he is receiving excellent coöperation from the music lovers, for the sale of seats for the recent Galli-Curci concert, at Massey Music Hall, opened on Monday morning, October 17, at 9 o'clock, and, although the auditorium seats 3,000, there was a complete sell out by exactly 3:40 p. m. the same day. Other events which Mr. Suckling has managed this season so far have also brought excellent box office receipts. Despite the fact that this appearance was Galli-Curci's fourth in Toronto, immediately after the concert he wired Evans and Salter, the diva's managers, to secure another date

for this season to satisfy the demand to hear her. Owing to the fact that she is entirely booked until June 5, another date was impossible.

It was a brilliant stroke on the part of the International Concert Direction, Strauss' American managers, to secure the Philadelphia Orchestra for his New York concerts. He will have an instrument to play on second to none in this country.

Edmond Clément is an object lesson in the value of correct vocal production in preserving the voice. The musical dictionaries reveal that he is fifty-four years old, but he looks at least ten years younger and there is nothing in his singing or his voice to suggest that he has an honorable career of thirty odd years behind him.

The Legislature in the State of Georgia recently passed a bill imposing a tax of \$2,500 on every performance of grand opera in that State. Comment seems superfluous and the brown derby for calculated ignorance is hereby awarded to said Legislature. Our only hope is that foreign papers will not copy so as to confirm the fixed impression which exists abroad that America is a country of barbarians as far as the arts are concerned.

Bochum, Germany, devoted a week to listening to Bruckner works. "At the introductory evenings, the Stuttgart Bruckner student, Grunsky, together with Gerard Bunk, the well known Dutch organ virtuoso, performed all the nine symphonies arranged for two pianos, and Schulz-Domburg gave us some interesting lectures on Bruckner," writes our correspondent. Listening to Bruckner symphonies on two pianos is our idea of about the thinnest possible kind of a time.

Dr. G. Norman-Hansen, who wrote the libretto of the opera "Kaddera," which won a striking success at the Royal Opera, Copenhagen, this winter, was here recently as surgeon of the Scandinavian-American liner Frederick VIII, in place of the regular physician who is taking his vacation. Dr. Hansen brought along the score of his work, the music of which is by Hakon Borresen, a young Danish composer, and hopes to find an opportunity to place it in this country. It is unique in that the scene is laid in Greenland and all characters are natives of

Do you know what a plectral quintet is? Neither did we until it was explained to us in connection with the prize offered by the American Guild of Banjoists, Mandolinists and Guitarists, the details of which are given on another page. It seems that besides two mandolins and a guitar, the quintet has a mandola and a mandola-cello, of which we know no more than did Gelett Burgess of the Purple Cow. But there is a hundred dollars for the composer who writes the best quintet.

Alfredo Salmaggi, the perennial and perpetual impresario of Brooklyn, has blossomed forth again, notwithstanding the Mugnone fiasco of last spring. One of the objects of his Brooklyn Opera Company is, according to the announcement, "to assist talented American artists to achieve a career in grand opera." What do you mean, "assist," Professor? And shouldn't—if the score is to be accurately kept—the singer be credited with an assist instead of the company?

Managers are careless indeed to neglect the "stage management" of a concert. Last week we listened to the debut recital in New York of a splendid artist who won a great and well deserved success. The wholly unimportant assisting artist was allowed to occupy more actual time during the evening than did the principal, and both of the two accompanists who appeared were far below the standard which should be required for appearance in public recital in New York. This sort of thing jeopardizes the success of the principal artist and is fair neither to him nor to the audience.

The pastor down at St. Marks in the Bowerie has been stealing Scriabine's thunder. He has had sets of colored lights installed in his church and plays on them by means of a button keyboard, flashing, withdrawing or combining the lights according to the words of wisdom which pour forth from his lips. This, of course, is only what Scriabine did with his colored lights in "Prometheus." Too bad that the Russian composer was not able to copyright it, so that his estate might demand royalties from the dominie. Of course, the latter has a much simpler code of emotional reflections to work out than did Scriabine. The list is so easy that it would

almost be a pity to offer suggestions—green and gold for references to the Elysian Fields; red, of course, for hot words about the southern hereafter; and a brilliant flash of white to wake up the congregation whenever the preacher feels that he really has something to say worth hearing. Some ministers seem to think that they can make their trade attract more custom by tying their goods up in pink ribbons.

WORTH THINKING ABOUT

Why does cousin John Bull do some things so much better than our Uncle Sam? An announcement just received regarding the Royal College of Music, London, contains some things that are worth thinking about. It was incorporated in 1883—quite a good while ago—its patron is His Majesty the King, its president is H. R. H. the Prince of Wales. Upwards of seventy scholarships have been founded which provide free musical education and in some cases a grant towards maintenance. There are also exhibitions, prizes and other pecuniary advantages. Likewise there is a fund for the encouragement of British composers and executive artists.

Why has not America a conservatory with our President as its patron or president, and some seventy or more scholarships and funds for the encouragement of American composers and executive artists? Some people will object believing that, after all, Great Britain has, with all this encouragement, not brought forth any first rate international composer or artist. Quite true, but we believe we have more talent over here than they have over there. At least they are giving their people a chance. Why not give our people a chance?

MARY IS BACK

Our Mary came in last Friday on the Aquitania wearing a beautiful coat of some gray fur with a huge collar that came up so close to her hat (henna) one couldn't see what had happened to the golden hair. But one didn't have to wait long to find out.

"I've bobbed it," said she. "Everybody does, so why shouldn't I?"

Why shouldn't she, after all?

"Are you glad to be back in America?" said we, keeping as solemn as we could.

"Don't ask foolish questions," said Our Mary, joining in the laugh which we could not keep back.

"No, there is nothing new about the Chicago Opera that you don't already know. You are quite right, the story about there having been trouble between Mrs. McCormick—or anybody else behind the company—and myself are ridiculous. Nobody with sense would think of printing it. Am I going to do anything new? Well, 'Salome,' and that is not really new, only new for Chicago. Strauss liked my Salome. He thanked me for it when I did it in Paris. 'Your presentation of the role was splendid,' he said to me. 'Those performances bought me a new automobile.' No, he is not going to direct with the Chicago Opera. I think he has all the automobiles he needs already."

EXEUNT "JAZZ"

Let us come forward in defense of "jazz." Poor old "jazz!" Write him big for he is due to die as all fads die early and painless deaths. Due to die, poor old "jazz." And when he is nice and safe and dead, many there will be who will sit upon his coffin and claim that they and they alone were responsible for his timely demise. And one of those who will occupy the front row will be Louis Colmans, of Atlantic City and Brussels, and Marion Couthouy Smith, of New York, who sent a letter to the editor of the Tribune commending an article which appeared in the Atlantic City Daily Press carrying the, what she calls, felicitous caption, "To Discourage Jazz." The means by which this musician intends to discourage "jazz" is to organize an orchestra of a hundred young people to educate their taste for music of a "higher" class. That is all very well, and we would be the last to discourage any such tentative plan, although what it has to do with "jazz," or what possible effect it can ever have on "jazz" we fail to see. But Marion C. Smith goes further. She jabs "jazz" an awful blow. She says there is "jazz" in painting, sculpture, poetry and dress, and she flays the whole bunch most grievously. She lands her barb on cubism and post-impressionism (we doubt if she knows much of what she is talking about or she would not use that term), mentions one of the artists who "did not draw human beings but devils," and calls the work "manifestations of insincerity and diabolism." "Jazz," she says, "has permeated the soil of all the arts like a burrowing corruption." My, my!

VARIATIONETTES

By the Editor-in-Chief

M. B. H. sputters: "I don't know about you, but as for myself, I'd rather hear Liszt's 'Love Dream' in A flat than Oliver Morosco's 'Love Dream' in the Apollo Theater."

"Concert Giver," for his part, wishes to know how he may insure himself against a bronchial, or coughing audience.

"Old Bide Dudley tells of the recent importation of a 'singer with four ranges.' Sounds more like a cook to me."—Morning Telegraph.

It was at the Anna Case recital that we asked Deems Taylor, the new World music reviewer, how he likes critticking. "Well, the hours aren't as easy as plumbing," he answered.

It was Deems Taylor, too, who referred to a poor arrangement of a Scotch song as being "bootleg Scotch."

Anna Case, by the way, gave us real pleasure with the finish, sincerity, and appeal of her art. Comparing her current performances with those of four or five years ago, the indisputable proof is offered of tremendous study and observation, and consequent marked artistic growth. Aside from projecting skillful tone utterance and coloring, Miss Case searches into the musical and mood meanings of her songs and puts her utmost earnestness and feeling into their interpretation. Lieder singing used to be considered the exclusive art of foreign artists. Anna Case is one of those American singers who have demonstrated that the same mastery can be achieved by our native vocalists, provided they realize that fine songs may be interpreted finely only after many years of incessant intelligent application and patient waiting for the maturity that comes only with experience. Song singing, fortunately, is one of those impenetrable fields where foolishly rushing youngsters are laid low and only angels may dare to tread successfully.

Very brilliant and stirring violin playing was Francis Macmillen's reading of the Lalo "Symphonie Espagnole." It was a rendering along the lines of Elman's version in its best estate. The youthful Russian was the first fiddler to depart from the interpretation as handed down by Sarasate, who, although he was a Spaniard, powdered and perfumed the Lalo work into a salon piece that robbed it of all the passion, vigor and iridescent sparkle scattered through several of the movements. Macmillen did the piece quite à la Toreador and filled it with appeal and picturesque glitter.

If you do not already know it, quite the most important musical news of last week, blazoned forth on the diurnal front pages, was to the effect that Mary Garden returned from Europe with her hair bobbed. The American tonal world has been wild with excitement ever since. We congratulate Miss Garden on her achievement and shall look forward eagerly to seeing the amputated hair. If it were not a sort of double paradox, we should say, "Long may it wave."

If the news about Mary Garden does not interest you, look up the newspaper stories about Lydia Lipkowska and her \$127,000 loss in jewelry, and Mme. Walska and her denial of the tale that she is ready to divorce Alexander Smith Cochran on the condition that she receive \$500,000 as heart salve.

At a gathering the other evening a pianist played rather poorly a piece for the left hand alone. "I wonder if there is something the matter with his right hand," remarked Lou Hirsch, the composer. "To judge by the playing," answered his neighbor, "I think there is something the matter with his left hand."

The MUSICAL COURIER, unlike the daily newspapers, never looks into the pocketbooks of musical artists and organizations, or snoops into their bank accounts, contracts, or wills, or psychoanalyzes their table or tonorial habits, or their taste in household pets, animal or human. For that reason we do not know how much money Fortune Gallo and his San Carlo Opera made during their recent four weeks' stay at the Manhattan, but we did notice crowded houses, constant long lines of customers at the box

office and a permanent seraphic smile on the face of the impresario who exploded tradition by proving that ensemble opera at popular prices can be made profitable in New York. Ignorant as we are of cash matters in music, we bow to the superior knowledge of the New York Times and gladly quote the attached estimate from its issue of October 23:

With two crowded performances of "Carmen" and "Trovatore," in which Miss Ferrabini and Mr. Tommasini respectively sang the title roles, the San Carlo Opera Company closed its month of opera at the Manhattan yesterday afternoon and night. Many of those attending had subscribed through the four weeks here, and there were intimations that a much longer subscription series of popular opera may be offered next season.

Fortune Gallo, for nine seasons the company's director, said the receipts in New York would be about \$130,000. Casual observers admitted the record would approach six figures, as the Hammerstein house has a capacity at popular prices of between \$20,000 and \$30,000 a week. More than \$5,000 was received at single performances of "Forza del Destino," "Trovatore," "Aida," and the double bill, "Cavalleria" and "Pagliacci."

Every evening and at the matinees the familiar aggregation of habitual operatic almoners might have been encountered in the outer entrance making their appeals for free tickets, and whenever there were any available, Mr. Gallo generously had his representatives bestow them on the devoted deadheads. But when the "Sold Out" performances occurred, he merely murmured to his lobby lieutenants the word "Joffre." We asked him its meaning. He answered: "They shall not pass."

CHANSON TRISTE

I cannot sleep tonight because

Across the road a woman sings

An ancient song of love and peace,

A haunting melody that clings.

Why should her singing make me sad

And drive me to the verge of tears?

Ah, there is foolishness in youth,

And bitter paying with the years.

—R. Fortescue Doria, in The London Bookman.

I too am slumberless because

Across the court a woman sings

"I Never Knew," "All by Myself,"

And other not unjazzy things.

Why should her singing madden me

And push me o'er the brink of tears?

Oh, louder and flatter doth she sing

Than anyone I've heard in years.

—Franklin P. Adams, in the New York Tribune.

Conductor Leopold Stokowski and his orchestral instrument from our neighboring city came to Carnegie Hall with a very large degree of pleasure and exaltation for their first concert of the season here, and the reason for their rejoicing was a packed house and the knowledge that every seat has been sold for the remainder of the Philadelphia Orchestra series in New York. The visitors gradually have won a tremendous and enthusiastic following in this city and the success has been achieved through sheer merit and the fine trust and perseverance of the Philadelphia directorate which financed the concerts in the metropolis for several years before the box office showed an encouraging result. The history of the Quaker City orchestra here is somewhat similar to that of the Boston Symphony except that the former grew into profitable favor much more quickly than the organization from Massachusetts. The opening concert of the Philadelphians on Tuesday of last week showed in their playing much of the exuberant lift and confidence which the approval and support of New York necessarily engendered. But there were in evidence also deeper and more subtle qualities in the playing of Stokowski and his associates. Thorough preparation, in purpose and practise, stamped every measure. The Philadelphia conductor is not one to leave matters to the mood of the moment. He has much imagination and emotional drive but he subjects his urges to well ordered artistic consideration and the result nearly always is a performance in which thought and feeling form an admirable partnership. Rarely does he overemphasize sentiment and never does he follow the line of the score with pedantic slavishness. If he shows any preferential interpretative mannerism it is a leaning toward the dramatic. He is a fascinating teller of musical stories, related with picturesque suspense, contrast, and climax. Brahms' second symphony was invested with Stokowski's entire musical and baton art, and his orchestra has been fashioned by him into such a plastic medium of expression that he was able to make outline and nuance count to the utmost. Nothing more delicate or dreamy could well be imagined than the presentation

of the Debussy "Afternoon of a Faun," its film of poetry and eroticism being spun with rare beauty of color and sensuousness of tone. The concert could have ended then and there very satisfactorily and sent us forth content into Fifty-seventh street. However, conductors like to finish their programs a bit more resoundingly, and then, too, the novelty hounds must be satisfied. Therefore Stokowski gave a hearing to Braunfels' variations on a Berlioz theme—the "Song of the Flea," from the "Damnation of Faust." The title implies comic intent, and Braunfels achieves humor of a certain kind but it is neither suggestive nor satanic enough to invite the participation of the listener very strongly. Parodies and deliberate imitations of the styles of other composers have been employed by many musical creators, most successfully of all by Richard Strauss. And Strauss himself was burlesqued in unforgettable manner by Victor Herbert in his "Madeleine." Braunfels has put good and well made music into his variations, but the same thing might be said about hundreds of other composers to whose works one listen with mild pleasure, but does not desire to hear repeated if something else could be substituted. To complete this critical and voracious account it must be added that the audience appeared to be edified by Braunfels, uplifted by Brahms, and poetized by Debussy, deductions made by the present chronicler from a study of facial expressions, for the very strong and lasting applause during the evening indicated merely general pleasure and an eager desire to extend affection and praise to Stokowski and the Philadelphia Orchestra.

To call a composition "France," or "1914," or "Chateau Thierry," or "Ypres," does not necessarily make it a good or even interesting piece of music. The "program" in and of itself never is as important as the music which illustrates it. The most arresting or vivid "program" ever written would not change bad music into good. These are all primitive truths, but they appear to be forgotten very often. The symphonic scores "inspired" by the war continue to be performed, but so far as New York is concerned, not one has been heard that ranks much above mediocrity or at least commonplaceness. War is not a source of stimulus for exalted musical thought. A babbling brook inspired Beethoven; a trout flashing his silver radiance made Schubert write one of his loveliest songs and string quartets; a flower, the sounds of nature, landscapes, the glance of an eye, a smile, any simple joy, sometimes nothing except a bit of rhythm or tune coming into the mind out of the nowhere—such small things have been the stuff out of which masterpieces were fashioned by the great ones in music. Sometimes a composition starts as absolute music and has its "program" affixed later. Frequently it is hard to tell which came first, the "program" or the music. We, for one, listen cold bloodedly to music that borrows war reminiscences or images to give it extraneous importance. The music might convince us; the title never.

Last week a man standing at Broadway and Thirty-ninth street looked at the Metropolitan Opera House billboards and said to his companion: "I wonder whether Galli-Curci and Titta Ruffo will make up for the loss of Caruso." At Fifth avenue and Thirty-ninth street, a few minutes later, another man remarked to his friends, "I wonder whether Chicago University will beat Princeton." Then there is the astronomer who wonders about the stars and the chap who wonders how he is going to meet his rent raise. What a widely wondering world it is.

The "logical successor to Enrico Caruso," when he reviews the reasons why he is such, impresses the listener as being very illogical.

Premier Lloyd George tells his nation that no progress can be made in its present affairs until hatred of the Germans ceases. It is sensible advice and it applies not only to England but also to other countries, and not only to financial and industrial matters, but also to music.

In a recent issue we credited a certain piece of prohibition musical criticism to the Chicago Daily News. We apologize. The honor should have gone to the Chicago Evening Journal, whose new tonal authority is Eugene Stinson.

Nilly: "What do you think of Mirovitch?"

Willy (proudly): "You don't pronounce it right. It's 'Morvitch.' Greatest two year old of the season. Won ten times in succession."

LEONARD LIEBLING.

AMERICAN FOLK SONGS

A curious point of view has been brought to our attention through an article which appeared some weeks ago in the New York Times entitled "Capturing the Folk Songs of America." Under this title is a review of "Folk Songs of Many Peoples" by Florence Hudson Botsford, and the review begins with a picturesque description of the arrival of immigrants in America, and contains some side lights on their subsequent state of loneliness or home sickness which, it is said, is relieved by the singing of their national folk songs.

It seems that the method adopted by the author of the book referred to was to get a rough but exact translation of the original poem, to refer this to one of our American poets to have made into verse. That is a good plan, and that it has resulted in real poems is proved by the samples furnished in this review. But what has this to do with "American" folk songs? An answer to that will be found in the following extraordinary passage from this review:

We have wanted labor. Immigrants have wanted wages. The exchange of amenities (or of hostilities) between new citizens and old has been arranged chiefly on that basis. The new citizens have given the strength of their bodies and minds in full measure to the building up of our material prosperity, but we have not taken the full strength of their souls into the fund of our national experience. The free gift of song and dance, of feeling, tone and gesture that would enrich and ennoble our common life has been disregarded too long. The loss has been incalculable. We who have inherited spiritual riches from many peoples have forgotten to behave like lawful heirs and claim our own.

That may be why we lack a great national music, why we are only just beginning to have a distinctly national poetry. The works of the masters grew out of the little meanings and melodies that haunt the hearts of his folk. Cecil Sharp declares that history does not provide a single instance of a national school of music founded upon anything else but national folk music. Perhaps we have cut ourselves off by our neglect from one of the sources of imaginative strength and fertility.

The point seems, then, to be made that these songs of foreign nations, being translated into English, shall be sung in English by the children and grandchildren of the original immigrants, and that out of this our American music should be made, or should rest upon this as a foundation.

That is utterly absurd. It is more than that: it is a dangerous doctrine. It is bad enough to build the music of America upon the songs of the Indians and negroes, but to build it upon the folk songs of Europe would be worse, far worse. The proponent of this theory seems to forget, too, that these songs have been the foundation of the music of Europe (or so it is declared—it has never been clear to the writer upon what grounds this belief rests). How ridiculous would it, then, be to borrow these songs again, to rehash them and to call the result American!

It may be noted also that the result of such borrowing never possesses any national significance. Those composers who have made Spanish and Hungarian rhapsodies, Scotch phantasies and the like have not made Spanish or Scotch or Hungarian music, unless perchance they were themselves Spanish, Scotch or Hungarian, and not always even then. National music is not made that way. The music of the Russians or of the Hungarians or of the Italians is national, not because folk songs are used, but because the national idiom is used, that is, the natural idiom of the native composer. To write in any other idiom would not only be affectation, but would probably render his music worthless.

And when we come to American music it will owe its being to the same influences. That it will gradually be effected by the idioms of our many immigrants cannot be doubted. Even now, our popular music, both religious and secular, is undergoing a slow change.

That a country must necessarily have a folk's music before it can have music in the higher forms is not true. America will be a long time in getting a folk's music, if it ever does, because we Americans are so highly educated compared with the rest of the world and because we are subject to so many influences. Folk songs in the olden days, beginning back in the tenth century or even earlier, were sung, and probably made, by wholly illiterate people. They gradually changed as a result of constant repetition by memory, and conformed more and more with each change to the idiom most natural to the nation. When we say that the national music was made from these songs, we probably mean that composers wrote in this idiom rather than that they borrowed, except in very rare cases, the songs themselves.

In America everybody reads, many read music, songs are printed, played by dance orchestras, piano players, phonographs. They do not change. They are not remodeled by ignorant, illiterate people. They are American, not because their composers are

American, as they often are not, but because the composer has succeeded in writing in the most acceptable idiom of the day, and because they last, some of them, through several generations. No one decade of popular music makes a national idiom. It is the lasting quality which counts, and that lasting quality is very evident in our popular music if you take the trouble to look for it and do not expect anything strikingly original—the hymn tune, the sentimental ballad, Foster and others, Nevil, Cadman, even MacDowell in some of his melodic turns and harmonies. Rag time and "jazz" are gradually returning to the earlier national idiom. The "rag," or syncopation, is now frequently only in the accompaniment, while the melody itself is quite simple, and often, even in the most popular of dance music, has a hymn-tune flavor.

And what has the folks' music of Europe to do with all this? Nothing. Not a thing in the world. We do not want it. We do not need it. It ought to be forbidden to teach it to any child, more especially and most particularly to the children of immigrants. For how can you Americanize people if you will permit them constantly to magnify and idealize the beauties of the old countries from which they come? What we want and must have from Europe is her art music, her artists, and the emotional qualities which these more emotional and perhaps more musical nations infuse into the old Anglo-Saxon blood. But we want them either to give us their own art music or to help us make American music, not to give us a second hand imitation of their own music transplanted.

What the immigrant will give to America in the way of art he will give unconsciously. He will bring it with him in his blood, or soul, or whatever you may be pleased to call it, not in his brain. He will give it to us by intermarriage, by forgetting his old country and environment altogether, by permitting his children to grow up in complete ignorance of that old country, its customs, its songs, its language, everything about it. These things all belong to the mind and to the mind only. If the child is never told anything about them, he will never know anything about them. Unless he is clothed in these rags or fettered in these manacles he will be free of them. But what he cannot get rid of, fortunately, is his heredity, his inherited art-sense. And that inherited art-sense will make the great American music in time through intermarriage if it is only let alone by these well-meaning meddlers.

OLD ORDER CHANGETH

With all the—to borrow a colloquial word—wall-papers handed to the popular song, it is a wonder that there still are any. Witness this, written by a gentlemanly writer and published just before the war in a ladies' magazine:

Without a doubt it may be accepted that songs have a deep influence upon mankind. This influence should always be for good. But we sometimes, indeed in these days often, find it working for evil. The latter reflection is aroused by the shocking decline which has recently taken place in American song writing. Think of the tender humanity in that old favorite, "My Old Kentucky Home." And then think of such near-filth as "Oh, You Beautiful Doll," and those similar outbursts which stand at the head of our popular songs today. Truly, "The old order changeth."

Let us consider, for a moment, what a wonderful thing is the spread of a popular song. Suppose the President of the nation rises today and, dealing with a subject of vital influence to our welfare, speaks a few sentences of wisdom. How many would be able to repeat his words a month hence? Would a thousand men have them stored away in memory? But suppose that a catchy popular song is launched, with some such refrain as "Polly Wolly used to work, But she's too wise now!" In a few short months it will be known by millions. It is interesting to trace the popular song to its lair and to see its effect.

It is the home which is the final lair of the popular song. The piano, the cabinet organ, the talking machine, and every other musical instrument call for the popular song. It needs only a short memory to recollect the time when such a call was answered by songs like "Kathleen Mavourneen," "Believe Me If All Those Endearing Young Charms," or "In Days of Old." Now, however, if your daughter is entertaining a caller they no longer sing such simple songs. Listen and you will hear them shouting, "Put Your Arms Around Me, Honey," or "Cuddle Up Closer," or some similar erotic syncopation. Moreover, it isn't necessarily your daughter's "steady" young man who is singing these songs with her. It's any young man. And their only excuse for singing such stuff is that they're the latest popular successes. Songs of romance have changed to lyrics of license, and virtue finds itself assailed in its last retreat.

That "lyrics of license" is a particularly attractive phrase; and what, by the way, is the last retreat of virtue?

TROUBLE ABROAD

The following from our esteemed contemporary "Le Ménestrel" will be of interest to those of our readers whose eyes are forever turned to foreign shores and who imagine conditions abroad are so

much better than conditions in America: "Concert audiences are relatively limited. This results from several causes: First of all, the masses continue to be too little interested. Music is an art which cannot be approached without a certain preparation which, up to the present, has not been included in the programs of our educational institutions. Let us hope that 1922 will see the realization of the reform which Pierné recommended recently in the columns of *Le Ménestrel*, and that the study of music will be made compulsory like the study of literature or of drawing."

The writer then points out that there are no suitable concert halls in Paris. The Salle Gaveau and the Conservatoire are too small for orchestral concerts, while the Chatelet is staging melodrama and concerts there must be given at inconvenient hours. The small seating capacity of the halls also shoves up prices above what people want to pay except for music they particularly like. But what do they particularly like? The classics and Wagner. For the moderns they have little use. However, it is not suggested that the moderns should, therefore, be neglected, and the following program structure is recommended: two well known classic works, one less known classic, one modern work that has already been played, and one entirely unknown modern work. It is a wise suggestion.

SCHUBERT PLUS

When we saw the "Carnaval" exquisitely orchestrated and exquisitely danced by the Diaghileff ballet, we felt that it would have rejoiced the soul of Franz Schumann could he have seen so tasteful an idealization of the spirit of his beautiful piano pieces; when we saw "Blossom Time" the other evening, we wondered, indeed, what Franz Schubert would have thought, could he have sat beside us. Probably he would have received it with decidedly mixed feelings, but on the whole it pleased us very much indeed, if only as a demonstration of the power and vitality of the hundred year old melodies. Imagine a Broadway audience moved to a thunderous outburst of applause by the "Serenade" the "song hit" of the evening, with "Ungeud" a close second! A hopeful sign indeed! As the "Dreimaedelhaus" the piece had a great run in Germany. For the English version Dorothy Donnelly has made over the book, originally by A. M. Willner and H. Reichert, preserving—to her credit—a great deal of the Vienna atmosphere. Sigmund Romberg "adapted" the music, although unfortunately there in no way of telling how much of the adaption, the work of a real musician throughout, he is responsible for. The finales, especially that of the second act, are built up with skilled hands, the most satisfactory numbers of their kind since "The Merry Widow." The captious and sacrosanct will undoubtedly cavil at the cello theme from the "Unfinished" made in a waltz song, at "Das Bächlein" turned into a polka, at a theme in three quarters from one of the impromptus appearing as a fox trot; as for ourselves, we admire the skill with which it has been done, rejoice in the true value of the tunes themselves—as demonstrated by the delightful quality of the transformed melodies—and revel in an evening which has so many delights for the ear. Entirely out of place are only two numbers, a thoroughly commonplace Vienna waltz, "Only One Love Ever Fills the Heart," and a march song, "Keep It Dark," hearing which, one feels confident, Franz Schubert would arise and begin to throw things at the stage. Are there not enough attractive themes in the huge Schubert product to allow of replacing these two numbers—the composer or composers of which are not named—by two others as skilfully adapted as is the rest of the score? Incidentally somebody forgot to mention the name of the orchestrator, who deserves a great deal of the credit for the success of the score.

The pictures of old Vienna are charming and true to style—even if Franz Schubert does have his lodgings adorned with some photographs (!) of classic works of art. The performance on the whole is excellent. Bertram Peacock, as Schubert, deserves a word all to himself. His resemblance to the Schubert portraits is uncanny—it is almost a shock when he first steps on the stage—and he portrays the character with the utmost sympathy. The beautifully played scene in the first act, where Schubert (as tradition says he did) sits in the garden of a little suburban inn, placidly noting down one of his immortal songs as his friends, unheeding him, proceed with their gay conversation, is poignantly moving. It brings the great master home to one as an actual, living lovable man as no amount of reading of him or even of listening to his finest inspirations can do.

EDMOND CLEMENT IS WARMLY WELCOMED ON RETURN TO BOSTON

Distinguished French Tenor Scores Unusual Success at Recital—Matzenauer, Hackett, Homer, Chase Also Give Programs
—The San Carlo Season—Harvard Glee Club Plans

Boston, Mass., October 23, 1921.—Edmond Clément, the distinguished French tenor, pleasantly recalled as a member of the original Boston Opera Company, received a truly enthusiastic welcome at a recital which he gave Saturday afternoon, October 22, in Symphony Hall. A large audience furnished abundant evidence in the form of applause of the splendid impression left by Mr. Clément as an artist and gentleman. This singer's art would excite admiration in any program, but particularly in the type of music with which he regaled his admirers at this recital. Opening with pieces by Berlioz and César Franck, he proceeded to a group of operatic airs from "Carmen," Massenet's "Manon Lescaut" and "Grisélidis." There followed numbers by Debussy, Chausson and Fauré, and the concert was brought to a close with folk songs arranged by Bernard, Weckerlin and Tiersot.

Mr. Clément is the interpreter par excellence, the criterion by which all other singers must be judged. To be sure, his program was wholly French; he is touring under the auspices of the French Ministry of Fine Arts. But an artist with such characterizing power would be equally effective in a program of German lieder. Mr. Clément appreciates the emphasis of understatement; yet, when occasion demands, he can be vividly dramatic in the most grand operatic style. Thus, Massenet's familiar "Le Rêve" from "Manon" was sung with the tenderness and moving sincerity of a devoted lover and with the exquisite finesse that this beautiful lyric demands. Indeed, the most callous of courtisans would have found him irresistible. On the other hand, the noble air from "Grisélidis" was appropriately heroic, the "Procession" of César Franck convincingly devotional, the folk songs delightfully piquant. Infinitely he caught the mood of every piece, and just as infallibly was that mood projected on the minds and imaginations of his responsive listeners. Even the occasional lapses from form (as, for example, ending one and another song with a head tone an octave higher than written—presumably a concession to the depraved musical tastes that are to be found in every concert audience), even such deviations from absolute musicianship were pardonable in this artist because they, too, were done with unquestionable authority.

Applause was deservedly loud and frequent and Mr. Clément added encores generously. The tenor was ably and sympathetically accompanied by Auguste Descarries.

MATZENAUER AND HACKETT PLEASE IN RECITAL.

Margaret Matzenauer, mezzo soprano, and Charles Hackett, tenor, divided the program at the opening concert of the Steinert series Thursday evening, October 20, in Symphony Hall. Mme. Matzenauer, accompanied by Georges Vauses, sang "Liete Signor," from "The Huguenots," and these songs: "Weyla's Song," Wolf; "Sandman," Schumann; "Sapphic Ode," Brahms; "Erliking," Schubert; "Les Cloches" and "Mandoline," Debussy; a Mexican folk song, arranged by La Forge; the gavotte from "Mignon," and, with Mr. Hackett, a duet from "Aida." Mr. Hackett, accompanied by Lester Hodges, sang: "Ah! Leve toi, soleil," from Gounod's "Romeo and Juliet," and these songs: "Waft Her Angels," Handel; "Che fiero costume," Legrenzi; "M'ho preso alla sua ragna," Paradies; "Have You Seen but a White Lily Grow," old English; "Crepuscule," Massenet; "Mai," Saint-Saëns; "L'Hiver," Koehlin; "Hymne au Soleil," Georges. The opulence of voice and emotion that characterizes Mme. Matzenauer's singing is best suited to music of tragic intensity, as in the plea of Amneris in "Aida" or the Liebestod from "Tristan." Nevertheless, she has taken great strides as an interpreter of songs and was particularly effective in the group of lieder and in the Seguidilla from "Carmen," which served well as one of her encores.

Mr. Hackett confirmed the excellent impression which he made at his debut appearance here last season. The natural beauty of his voice, his vocal facility, the excellent musicianship and sincerity of his singing were everywhere in evidence. Of memorable beauty was his impeccable phrasing of the old airs and his splendid singing of the numbers from Massenet and Georges. Both singers were repeatedly recalled and the program considerably lengthened.

LOUISE HOMER AND CORA CHASE HEARD.

Cora Chase, soprano of the Metropolitan Opera Company, made her local debut in a joint recital with Louise Homer, contralto, last Sunday afternoon, October 16, in Symphony Hall. Miss Chase is a product of New England, coming originally from Haverhill, Mass., and a large audience was on hand to greet her. She sang the familiar air, "Qui la voce" from Bellini's "Puritani"; songs by Handel, Parker, Ronald and Hageman, and with Mme. Homer these duets: "Tutti I fior" from "Madame Butterfly"; "Go Pretty Rose," by Marzials, and "The Year's at the Spring," by Mrs. H. H. A. Beach.

Although endowed with such vocal gifts as a clear, resonant voice of generous range, her tones generally fresh and full-bodied, this charming singer cannot fairly be said to be prepared for concert work. Indeed, the absence of a flexible coloratura makes it difficult to understand why she

has been chosen for ornate singing at the Metropolitan Opera House. Seldom does her singing reveal ability to impart the emotional message of her song. Miss Chase has been well schooled in such important elements of vocal art as phrasing and singing in tune; but she has yet to learn how to produce a homogeneous scale and to color her tones, for these fundamentals are indispensable to effective interpretation. Nevertheless, her charming youthful presence and freedom from affectation, combined with a voice of natural loveliness, contributed to a real success and she was recalled many times.

It is late in the day to elaborate on the great art of Mme. Homer. In old airs from Handel, Back and Gluck and songs by Respighi, Del Valle de Paz, Masset, Homer, Densmore, Leoni and Heyman, and in the duets already mentioned, this rich-voiced singer displayed again the vocal and interpretative talents that have endeared her to many audiences. She was warmly applauded and added extra pieces, including a stirring rendition of the familiar air from "Samson." Eleanore Scheib was a helpful accompanist.

THE SAN CARLO SEASON.

The success of the San Carlo Grand Opera subscription season of two weeks at the Boston Opera House, which commences on Monday, November 7, is assured both from a financial as well as a social viewpoint. The subscription books closed Saturday and on Monday the public seat sale will be opened at the Little Building ticket office. The remaining boxes for the various series also will be placed on sale.

Much favorable comment has been made to Fortune Gallo, the general director of the San Carlo Grand Opera on the repertory and casts for the opening weeks which have already been announced. The repertory for the second week, the casts for which will be announced later, is as follows: November 14, "Tosca"; 15, "La Traviata"; 16 (matinee), "Hansel and Gretel" (evening), "Cavalleria Rusticana" and "Pagliacci"; 17, "Madame Butterfly"; 18, "La Gioconda"; 19 (matinee), "Lohengrin" (evening), "Otello."

This means that of the sixteen performances presented by the San Carlo Opera in Boston the repertory includes fifteen different operas, the only repeat being "Madame Butterfly," which will be given at one matinee and one evening performance. It also gives every guest artist, including Anna Fitziu, Marie Rappold, Esther Ferrabini and Henri Scott an appearance in an opera in which they are enabled to do their best work, while it also insures the appearance of all the other San Carlo prima donnas, including Elizabeth Amiden, Sofia Charlebois, Josephine Lucchese, Madeline Keltie, Nina Frascani and Bianca Saroya, as well as the new tenors Tommasini, Boscacci and Corallo.

PEOPLE'S CHORAL UNION.

The People's Choral Union has commenced rehearsals for this season under George Sawyer Dunham as musical director. Handel's "Samson" has been chosen for the first concert this season, to be given in Symphony Hall in January. Rehearsals are held at 491 Boylston street, Boston, Sunday afternoons.

HARVARD GLEE CLUB PLANS.

The Harvard Glee Club, which starts its season with a joint concert with Mary Garden in Symphony Hall next Friday night, has announced its plans for the season. Nine regularly scheduled concerts are included, as well as a trip during the April recess. Following next Friday the next appearance of the club will be the joint concerts with the University Instrumental Clubs, and the Princeton and Yale Musical Clubs, respectively, with the first at Princeton on the evening of November 4, and with the latter at Sanders Theater on November 18.

On Sunday afternoon, November 27, thirty-five members of the club will sing with the Pierian Sodality Orchestra in the Copley Theater, and on December 2 the club will travel to Fitchburg to give one of a series of concerts planned by the Smith College Club of Fitchburg.

Three concerts have been scheduled for Symphony Hall for December 13, February 16 and April 12. The club will appear at Phillips Andover Academy on January 6, and on Sunday afternoon, April 2, at the Harvard Club of Boston. A trip to Smith College for a concert there has been planned, but no date has been set.

The club will again take a trip during the spring recess, giving concerts in New York, Washington, Pittsburgh, Buffalo, and possibly at Vassar College.

J. C.

Phyllida Ashley in Recital

A pianist, who is known from her successful debut appearance at Aeolian Hall last season, returns to the same hall on Thursday afternoon, November 3, in her first recital of the season. Phyllida Ashley is an American girl whom Paderewski heard play when she was five and predicted a future for her. Now she is a resident of California and a neighbor of this same great master, who personally supervised the program she is to play at her recital.

I SEE THAT

Mana-Zucca was married to Irwin H. Cassell, of Miami, Fla., last month.

Atlanta, Ga., holds an Old Fiddlers' convention every year. Giuseppe de Luca will share honors with Galli-Curci on the opening night of the Metropolitan.

Emil Telmányi made a favorable impression at his New York debut last week.

The Army Music School has been transferred from Governor's Island to Washington, D. C.

A. K. Virgil, inventor of the practice clavier, died on October 16.

General Diaz attended last Thursday evening's performance of the San Carlo Opera at the Manhattan.

The report comes from London that Maggie Teyte is seriously ill of bronchial fever.

Margot Samoranya, soprano, will make her first appearance at Aeolian Hall on November 28.

The Institute of Musical Art is holding a reception in honor of Elly Ney.

Marshall Bartholomew has been appointed director of the Undergraduate Musical Activities at Yale.

Mrs. Harold F. McCormick, in a speech, lauded Mary Garden as director of the Chicago Opera.

The Flonzaley Quartet flew from Paris to London to fill a concert engagement.

Erno Dohnanyi has cabled his manager that he will arrive in America February 1.

Daniel Mayer, the New York manager, is on his way home from New Zealand.

Dai Buell will give a piano recital by wireless on November 9.

Guy Maier will make three appearances in Detroit this season.

Ernest Schelling has added the Philadelphia Orchestra to his other orchestral engagements.

Lord-Ain, an Italian singer, claims to have the ranges of a baritone, tenor, soprano and contralto.

The Board of Directors of the Metropolitan pay a high tribute to Caruso in the prospectus issued last week.

Frieda Klink will have five appearances with the Symphony Society of New York this season.

The site has been selected in Washington, D. C., for the National Peace Carillon.

Beginning November 20, the People's Institute will give free concerts at Cooper Union.

Samuel Ljungkvist will sing at a celebration commemorating the first King of Sweden.

F. Reed Capouilliez has given three recitals within a fortnight.

Harry Cumpson has joined the piano faculty of the American Institute of Applied Music.

Mary Garden has returned from Europe with her hair bobbed.

Mischa Levitzki will pass part of the winter in Egypt.

Cologne has a new symphony series.

Boston enthusiastically acclaimed the return of Edmond Clément, French tenor, in concert.

Helen Jeffrey will give her first Chicago recital in Kimball Hall on November 18.

Richard Strauss has completed a new work for high voice and orchestra.

Polacco and Edith Mason have returned from Europe.

Ethel Frank has been engaged for an orchestral appearance in Paris.

Mrs. Harding occupied a box at Anna Case's Washington recital.

Vasa Prihoda has returned to America for his second tour of this country.

Owing to a strike in Halle, Germany, opera is being given without a chorus.

Edwin Grasse will play both violin and organ numbers at his Aeolian Hall recital on November 19.

Marie de Kyzer-Cumming has returned to the concert field.

Chicago is very enthusiastic over Luella Melius, coloratura soprano.

Rehearsals are being held in Paris for Saint-Saëns' new opera, "Ascanio."

Ludwig Mendelssohn, composer and pianist, died in Berlin on October 5.

Marcel Dupre, the French organist, has been engaged for recitals by Wanamaker.

Erika Morini will give her second New York recital on November 2.

Ignaz Friedman is en route for America.

Alexander Akimoff, Russian bass, made an excellent impression at his first New York recital.

More than seventy scholarships have been founded at the Royal College of Music in London.

Fortune Gallo says that his season at the Manhattan returned gross receipts of \$130,000.

Eighty-nine engagements have been booked for the Flonzaley Quartet this season.

Sigismund Stojowski sailed from France on October 15.

Tamaki Miura will return from South America the early part of November.

Edmond Clément's voice shows no trace of his long and arduous career.

Mario Laurenti gave a radio concert in San Francisco.

Four scholarships have just been awarded at the Guilmaut Organ School.

Alicia Dupont has gone to France to study with Jean de Reszke.

Carolyn Beebe has arranged a reception for Mrs. Grainger and Percy Grainger on October 30.

James Gratten Lennox, brother of Elizabeth Lennox, the contralto, died on October 5.

Easthope Martin, the English composer, has arrived in New York and will spend the winter here.

Emmy Destinn has arrived in New York and will give her first recital on October 28.

Pawlawa was enthusiastically received in Quebec.

Frank La Forge and Ernesto Berumen have arranged monthly noonday musicales at Aeolian Hall.

Music formed an important part of Vienna's first international trade fair.

G. N.

MRS. McCORMICK LAUDS MARY GARDEN AS OPERA DIRECTOR

At a weekly luncheon of the Association of Commerce at the LaSalle Hotel, Chicago, on Wednesday, October 19, Mrs. Harold F. McCormick delivered a speech on Civic Opera. Mrs. McCormick lauded Mary Garden as opera director and set at rest a report of friction in the management of the Chicago Opera Association. Mrs. McCormick spoke enthusiastically on the popular guarantee plan, stating: "You have plans for Civic Opera with 500 city guarantors, each guaranteeing an amount not to exceed \$1,000 a year for five years. I heartily approve this plan. Last spring in six weeks you obtained 244 guarantors. This was a splendid accomplishment. My great hope is that Chicago will rise to the opportunity and now within a short period, by individual effort, bring the total to 500 signed guarantors. That will assure the permanency of Civic Opera in Chicago, and I wish also to take this occasion to express my unqualified approval of Mary Garden as general director of the Chicago Opera Company." (Mrs. McCormick must have forgotten that the Chicago Opera Company is bankrupt and the present organization is known as the Chicago Opera Association.)

Mrs. McCormick's speech was quite lengthy and most interesting, but the above excerpts seem sufficient to convey her hope for the permanency of the opera and her approval of the manager.

MME. DESTINN LAUGHED JOYOUSLY WHEN SHE SPOKE OF HER HOME IN THE COUNTRY—HER DEAR "FARM"

And to Her Interviewer She Told of Her Longing for Her Old Birthplace Between Prague and Vienna—And Then Her Keen Delight Upon Visiting America Again—Her Restful Summer Abroad and Now Her Busy Season in This Country—Mourns the Death of Caruso and Sings the Praises of Strauss—Her First Recital on October 28

Emmy Destinn arrived in New York on October 16, which was a Sunday. "And they permitted us to land!" said Mme. Destinn. "They permitted us to land in this glorious republic on a Sunday! How different it was in France! There they kept us waiting all day—the longest of long days—in sight of the shore but not on shore, and nothing to watch but the gulls, and nothing to think about but the miles and miles of railway that lay between us and home."

"But surely," I protested, "with Paris and Berlin and Vienna before you, you did not think only of home?"

With an expression and a little shrug, the lady put Paris and Berlin and Vienna in the negligible class. "Yes, indeed. I only thought of getting home to my own place, my dear 'farm.'"

She laughed joyously. A very happy woman is Mme. Destinn. You can see it. She has a home in the country, a "farm," as she calls it, and she has greatness and fame, on the side, so to speak.

The farm, it appears, is "between Prague and Vienna," not near to any large city, in Bohemia (or is it Czechoslovakia?—one does not pretend to keep the new names in mind, tabulated and catalogued, unconfused). At all events, the farm is there, in that beautiful country that lies to the east of Germany and was Mme. Destinn's birthplace.

And so it is "home" in the best sense of the word, although she has moved from the city, Prague, where she was born, to the country near-by; still she is home, among people who speak her own language in fact as well as in thought.

"My peasants," says Mme. Destinn, "are delightful! Trouble? Not a bit. The country is quiet, tranquil. The disturbance and unrest, if there ever was any, is a thing of the past. My peasants are industrious and lovable."

"And how they do love art!" she exclaimed after a pause. "You would be surprised! I was almost surprised myself. They would come for miles to any sort of artistic offering, a concert, a play, anything. Even when difficult literary drama was given they seemed to understand it and to enjoy it thoroughly."

"You say they come for miles? How do they get about? Do they have automobiles like our American farmers?"

"Automobiles? No indeed! They come on foot. Automobiles are not popular with them. They even oppose them, at least those that drive through the country at break-neck speed. You have no peasants in this country, only farmers. Our people are real peasants. How do



EMMY DESTINN,
who will be heard here on October 28.

they get about? On foot, mostly, although a few of them have teams."

"Then you spent your whole summer in the country among your peasants? And how about concerts, and opera?"

"Nothing! I left America seven months ago to rest and study and write."

"And now that you are back with us again will you be heard in opera?"

"Hardly. There will be no time. I have so many concert dates that it would seem impossible to appear also in opera."

"It would be a sad experience for you to sing again at the Metropolitan so soon after the passing of Caruso."

"It would indeed. I appeared with him so often." She was silent for a moment. "Yet what can one say? So much has been said already, and it all amounts to the same thing—he was a great artist and in his death the world has suffered an irreparable loss."

"It is a wonderful thing to be intimately associated with such artists," I said, "and a good thing for us in America that we have the sense to attract them to our shores."

"Indeed, America is great in that way—and in many other ways. And now Strauss is coming."

"Yes. He arrives next week by the Adriatic I believe."

"Ah! There is a great musician!" exclaimed Mme. Destinn. "A great composer and the greatest of all conductors. I cannot understand how some people can still criticize his conducting. That some people may not like his compositions, that I can understand; after all, it may be a matter of taste. But as a conductor—! There he is all supreme. What he does not know and what he cannot do—!"

"And his compositions, too,—his 'Salome,' his 'Electra,' and best of all his 'Feuersnot.' There is an opera that ought to be given here! Such wit and humor and such a depth of feeling with quaintness and charm—and the delightful libretto by the clever Von Wolzogen, the man who invented the Ueberbrettel. I saw him often at that time, Ernst, and his brother, Hans, who edited for so many years the Bayreuth Blätter."

I recalled that Mme. Destinn was selected by Strauss to create his Salome in Berlin and Paris and what a tremendous success she made in the role.

"Strauss is a man of amazing imagination," she said. "That is one of the things that makes him so truly great both as a composer and as a conductor. I remember just a little incident that brought to me a full realization of this rare power. It was in the great aria from 'Die Freischuetz.' He made some suggestions as to how it should be interpreted, not, as another might have done, pointing out merely nuances and shadings of the music, but telling what it was intended to mean and describing it so vividly that it was impossible for one to go wrong, and giving a background or a foundation it was impossible to forget."

But, alas for the interviewer, Mme. Destinn is modest and speaks little of herself. Of her past triumphs and her triumphs to come she has little to say. After all, an advance history of her coming tour would be chiefly a matter of dates, dates which, each of them, will be the scene of an event of artistic importance. And when I tried to get her back to the subject of her own doings she seemed willing to let them speak for themselves. But she did again mention Paris with a word of praise—for its

(Continued on page 27)

PHOEBE CROSBY

(Mgt.: WALTER ANDERSON)

As Aida in the Sensational Production of Verdi's Masterpiece at the Maine Festival, October 7th and 11th

EXEMPLIFIES THE TORRIANI VOICE PRODUCTION AND DICTION

PORTLAND DAILY PRESS, October 12:

PHOEBE CROSBY SINGS TITLE ROLE WITH GREAT CHARM.

"Has a lyric soprano of exceptional range, coupled with a warmth and volume of tone that make it admirably adapted to operatic use."



Photo by Morse, N. Y.

FERDINAND E. L. TORRIANI

THE PORTLAND HERALD, October 12:

PHOEBE CROSBY SCORES TRIUMPH IN "AIDA"

"Sang the title role in a most pleasing and artistic manner, both from a musical and dramatic standpoint. Her voice is peculiarly smooth, rich and of excellent quality, to which is added a careful, thoughtful attention to those little details only realized by the truly artistic vocalist and actor. Ringing with a vibrancy in the climaxes and mellowing in the tender passages, it is not to be wondered at that Miss Crosby has made such rapid strides as an operatic star. Her rendition of the title role is artistry of the first magnitude, considered from every possible standpoint."

BANGOR DAILY COMMERCIAL, October 8:

PHOEBE CROSBY WINS A PERFECT OVATION
IN ROLE OF "AIDA"

"Scarcely has so young a singer shown such maturity, such poise, such training, coupled with the royal gift of song which is hers in that magnificent voice. If ever the mantle of Nordica shall fall on a Maine singer it will be on Phoebe Crosby," declared Director Chapman."

BANGOR DAILY NEWS, October 8:

PHOEBE CROSBY WINS AN OVATION AS AIDA

"Her characterization of title role of Verdi's masterpiece revealed another soprano to add to the long list of which Nordica and Carey are foremost. It was in this number ('I Sacri Nom') that Phoebe Crosby made her first appearance and she won the plaudits of her audience in no uncertain manner. This aria is the acid test of a soprano and Miss Crosby met the test in a wonderful manner. She is not only a singer with clear, strong and harmonious voice, but also an actress who gives to her interpretation the force of graceful and talented action. . . . She has the true dramatic style. The clarity of her enunciation, the freshness, clearness and excellent timbre of her smooth and delightful voice, the intelligence with which the difficult role was presented, showed her to be a singer of excellent taste and insight."



Photo by Morse, N. Y.

PHOEBE CROSBY

TORRIANI STUDIOS, 301-302 CARNEGIE HALL

(Telephone 1350 Circle)

FERDINAND E. L. TORRIANI

Grace A. Newell, Associate Teacher and Coach.

N. B.—Another Torriani Exponent, Edna Fields, Mezzo-Soprano-Contralto, will give Debut Recital at Aeolian Hall, Friday Evening, November 4th.

(Mgt.: ANTONIA SAWYER, Inc.)

NEW YORK

Belle Felton, Accompanying and Sight Reading



Arnold Genthe Photo

ALBERTO SALVI

World's Greatest
Concert Harpist

New York Recital, Aeolian
Hall, October 27, 1921

PROGRAM:

1. Fantasia di Bravura, Opus 11Schuecker
2. Premiere ArabesqueDebussy-Renie
3. (a) Etude de Concert, No. 11Zabel
- (b) "Perpetual" Etude in E flat major.....Zabel
4. Fantasia Impromptu, Opus 66 (First time).....Chopin-Salvi
5. "Feerie"—Prelude et DanseTournier
- Intermission
6. Fantasia BrillanteAlvars
7. "Doctor Gradus and Parnassum"
 (No. 1 from Petite Suite, Children's Corner) (First time) .Debussy-Salvi
8. Valse de ConcertHasselmans
9. Fantasia—"Mandolin" Etude in C majorAlvars
10. TarantelleAptommas
11. ScherzinoSalvi
12. Nordische Ballade, Opus 33Poenitz

OTHER NEW YORK APPEARANCES THIS FALL

Carnegie Hall, December 10th
Joint Recital with Lucrezia Bori, Soprano

Metropolitan Opera House, December 18th
First Appearance with Orchestra in Zabel Concerto

Over 100 Engagements This Season Already Booked

Mostly Recitals, among the few exceptions, First Appearance with
Minneapolis Symphony Orchestra, November 17-18

Emil Oberhoffer, Conducting

Management: METROPOLITAN MUSICAL BUREAU

Personal Direction: HUGH R. NEWSOM, Aeolian Hall
VICTOR RECORDS EXCLUSIVELY

New York City
WURLITZER HARP USED

Pavlova Recaptures Canada

Anna Pavlova was received with riotous enthusiasm in Quebec, where His Excellency Governor General Sir Julian Byng and Lady Byng were among the many distinguished personages in the audience at her debut, October 15.

The ceremonies which attended the arrival of Pavlova in Quebec were a farewell party by Captain Cook of the "Empress of France," which brought the great dancer over, a reception to the newspaper men and camera men on board the ship, and the triumphal landing and drive to the Citadel where the commander and officers of the garrison received the famous ballerina and escorted her along the fortifications, presenting her with an officer's cane and the regimental badge (a beaver). Later in the day there was a reception at the historic City Hall of Quebec, the Mayor presenting Madame Pavlova with the freedom of the city, typified by a twelve-foot gilt key, given to the entire company. The chief of police saluted her with his officers, after she had signed the City Hall record, and the Fire Department turned out and did some exhibition stunts, permitting her to drive their big chemical fire engine. And at her performance, critics and public alike extended such an ovation to Pavlova as has seldom been accorded to any performing star.

Armstrong-Peavey-Nicastro Program

Marion Armstrong, Scotch-Canadian soprano, and N. Val Peavey, New York pianist, with Miguel Nicastro, the South American violinist, delighted a large and enthusiastic audience in the high school auditorium of Suffern at the concert given by the Woman's Club there on October 20. Each artist was given a distinct ovation and was compelled again and again to repeat numbers.

Mr. Peavey's playing was, as usual, masterly and magnetic, especially his rendition of Chopin's nocturne in F major and the Chopin polonaise, op. 53. Mr. Nicastro is an artist of fine calibre, and his playing was irresistible, his interpretation seeming to be as the composer must have meant it.

Miss Armstrong sang the aria from "Le Cid" with beautiful soprano voice, well under control, and she displayed a warm, sympathetic understanding, especially of the "Japanese Death Song" by Sharp. "Her Love Song," by Mary Turner Salter, was the delight of the audience, and she was very appealing in two old Scotch songs.

Grace Sitler, president of the Woman's Club, announced that these three young artists had given the people of Suffern a musical treat which had never been equaled there, although Suffern is rapidly coming to the front musically.

Joseph Schwarz Back in America

Joseph Schwarz, noted Russian baritone, has arrived from Europe with a lot of new costumes for use in his coming season with the Chicago Opera. After spending a few weeks in New York he will leave for Cleveland, Ohio, where he will appear in a recital. From there he will go direct to Chicago to start rehearsals and prepare for a busy

(Left to right) (1) The mayor of Quebec gave Anna Pavlova the freedom of the city, and Chief of Police Trudel presented her with the key to the city. Only the shaft of the mammoth key, which is twelve feet long, can be seen standing between Mme. Pavlova and the chief. (Wide World photo.) (2) The "golden key to the city" required three big policemen to carry it to her and

PAVLOVA IN QUEBEC



the arms of fourteen of Pavlova's dancers to receive it. (International Film Service). (3) City Clerk Chouinard (left) of Quebec presented Pavlova with a gold beaver, the little animal being an emblem of Canada, during the civic demonstration tendered Mme. Pavlova there. (Key-stone View Company.) (4) (Below, in center) S. Hurok, the American manager of Pavlova.

season. His first performance with the Chicago company will be in the title role of his favorite opera, "Rigoletto," on the second Monday of the season.

Program Changed for N. Y. C. M. S. Concert

Several changes have been made in the program which Carolyn Beebe will present as the first event in the American Concert Course series of the New York Chamber Music Society to be held at Aeolian Hall, Tuesday evening, November 15.

The program will begin with Brahms' quintet in F minor, for piano and strings, as heretofore announced, but instead of the second number, the Thuille sextette for piano and winds, in B flat major, will be substituted. The final number will be the initial American performance of Percy Grainger's "Green Bushes." For this number, the society, which numbers eleven, will be augmented by ten instruments and Mr. Grainger will play the organ instead of the piano as previously announced. Miss Beebe will play the piano part.

Strauss to Conduct in London

A special cable to the MUSICAL COURIER announces that Richard Strauss has been engaged to conduct at Albert Hall, London, in January, 1922, on his way back to Vienna after his American concert tour.

Alison and Madden Establish Beechmere School

Miss Alison and Lotta Madden have established Beechmere School for children and young people at Malverne, L. I., and on October 27 a musical evening was given there. A large number of people attended the affair, giving éclat to the opening, and the prospect for the success of this school is excellent.

Ruth Ray Recital November 3

On Thursday evening, November 3, Ruth Ray will give a violin recital at the Town Hall, with Walter Golde at the piano.

The Philharmonic Society of New York

Founded 1842

MERGED 1921 WITH THE

National Symphony Orchestra

1921—Eightieth Season—1922

At CARNEGIE HALL

14 Thursday Evenings
6 Saturday Evenings

18 Friday Afternoons
12 Sunday Afternoons

A new series at the
METROPOLITAN OPERA HOUSE
10 Tuesday Evenings and 2 Sunday Afternoons

At the BROOKLYN ACADEMY OF MUSIC
6 Sunday Afternoons

FALL TOUR—NEW ENGLAND

JOSEF STRANSKY
Conductor

HENRY HADLEY
Associate Conductor



WILLEM MENGELBERG
and
ARTUR BODANZKY
Guest Conductors

"The History of the Philharmonic Orchestra is the History of Music in America."—James Gibbons Huneker.

FELIX F. LEIFELS, Manager, Carnegie Hall

New York

THE STEINWAY IS THE OFFICIAL PIANO OF THE PHILHARMONIC SOCIETY

Hallowe'en with the Juvenile Music Clubs

Mrs. William John Hall, national chairman of Juvenile and Junior Music Clubs of America—the most vital and



MRS. WILLIAM JOHN HALL.

progressive department of the National Federation of Music Clubs—has presented a program for Hallowe'en that may be adapted to the needs of clubs of all ages, from the juvenile clubs to the juniors of high school age. Among the numbers presented are the following for juvenile use, which are the publications of the Oliver Ditson Company: For small orchestra, "Enchantment," by Louis Adolphe Coerne, and "Fairy Tale," by Karl Komzak; for piano solo, "Jack o' Lantern," by Homer N. Bartlett; juvenile cantata, "The Little Gipsy," by Adam Geibel, and for violin and piano, "Hallowe'en," by Cecil Burleigh.

Dai Buell to Send Message

To Dai Buell, who is to give her first New York recital of the season in Town Hall on the afternoon of November 9, falls the honor of giving the first piano recital by wireless that the world—at least a goodly part of it—has ever listened to. Writing to the *MUSICAL COURIER*, she says: "I am really beginning my season on the evening of November 2, when I am going to play a program and give interpretative remarks over the radiophone, from the highest powered station in New England. The number of the station is Amrad Ixc, in case you want to tune in. This recital will be heard from coast to coast, Canada to Texas, and far out to sea. It is the first occasion of its sort on record, I believe, all other efforts along this line having been made by singers and speakers, with an occasional violinist. This is to be a serious program with remarks to stimulate the uninitiated in music's beauties, and it is a pleasant prospect to think that in the future, perhaps, an artist's tours may be made from their very own music room."

AN INTERVIEW WITH EMMY DESTINN

(Continued from page 24)

dressmakers, who provided her with an outfit (should one say wardrobe?) in record time—and many words of praise for Rouché, the present director of the National Opera, "an unselfish man who spends half a million every year out of his own private fortune to keep the opera going and to make up the growing deficit."

As I was leaving, Mme. Destinn introduced me to her accompanist, Georges Lapeyre, a young French musician of pleasing personality of whom she speaks highly.

Mme. Destinn's first New York recital will be at Carnegie Hall on October 28. F. P.

Maine Music Festivals

Conductor William Rogers Chapman and some of the soloists at this year's silver jubilee Maine Music Festivals (Bangor, October 6, 7, 8, and Portland, October 10, 11, 12) appear on the front cover of this week's issue of the *MUSICAL COURIER*. It is unnecessary to make further comment regarding the success of these concerts, since the matter was covered fully in last week's issue of the *MUSICAL COURIER*. Among the soloists were Rosa Ponselle, soprano of the Metropolitan Opera Company; Charles Marshall, tenor, of the Chicago Opera Association; Helen Yorke, Phoebe Crosby, sopranos; Mildred Bryars, contralto; Francesco Bocca-Fusco and Ernest J. Hill, tenors; Fernando Guarneri and Raymond Otis Hunter, baritones, and Attilio Marchetti, oboe. Mrs. Neil E. Newman was accompanist for the chorus at Bangor, and Mrs. G. S.

Davis for that of Portland. There was a chorus of 600 voices in each city, and fifty men from the New York Philharmonic Society also participated.

A Loss to the Musical World

Dr. William Rhys-Herbert, composer, internationally known choirmaster and organist of the Church of the Redeemer, Minneapolis, director of the Elks' Glee Club of



THE LATE DR. W. RHYS-HERBERT.

Minneapolis, is dead. He passed away at the West Side Hospital, Chicago, October 3.

Born in 1868 in Resolven, South Wales, the son of a miner, young William began his career also as a breaker boy in the coal mines of Wales. His talent was discovered by a certain T. J. Davies, now a resident of Pittsburgh, and who at the time visited the Herbert home. The young man soon thereafter was placed under the tutelage of Dr. Frederick J. Karn, of London. Later he studied under Dr. E. J. Lorenz, of Leipzig, and still later he went to Canada, where he graduated as a bachelor of music. He remained there until he acquired his doctor's degree, and then went to Emporia, Kan., where he remained for four years. Twenty-six years ago he went to St. Paul, but later removed to Minneapolis.

Dr. Rhys-Herbert has to his credit nineteen operettas and sacred cantatas and a fair list of songs and part songs, all of which are enjoying great popularity.

On the occasion of his recent visit to New York and as mentioned in the columns of the *MUSICAL COURIER*, Dr. Rhys-Herbert brought with him the manuscript of a new operetta, entitled "Bill Tell." J. Fischer & Bro., New York, have been his publishers for a period covering almost twenty years.

Dr. Rhys-Herbert's parents, several brothers and sisters, together with a circle of friends, mourn his loss. The remains were interred in Minneapolis, October 6, and services were held at the Elks' Club building, Minneapolis.

Alma Simpson's Recital, November 4

There will be several novelties on the program of Alma Simpson, who gives her annual recital of songs at Town Hall on Friday evening, November 4. A Czech Christmas carol, an Argentine pampas folk tune sung in the "Gaucho" dialect, and a negro spiritual will represent their respective types of native music. There will also be art songs by Brahms, Wolf, Strauss, Fourdrain, Granados, Scott and others.

Concert Management Arthur Judson

announces that the

MENDELSSOHN CHOIR

OF TORONTO

has engaged

John BARCLAY

Baritone

As the principal soloist of the Festival celebrating its Twenty-Fifth Anniversary

February 18-20-21-22, 1922

Mr. Barclay's Tour under the Direction of

Concert Management Arthur Judson

Pennsylvania Building

Philadelphia

Marion Lovell

COLORATURA SOPRANO

WINS HER AUDIENCE IMMEDIATELY
At Aeolian Hall Debut Oct. 17th.

A Few Comments:

She might be called an embryonic Galli-Curci.—*New York American*.

Miss Lovell sang the shadow song from Dinorah with considerable dexterity that seemed more remarkable, perhaps, in view of her diminutive stature.—*New York Times*.

Her experience has won for her a grateful assurance and clear diction.—*New York Sun*.

Marion Lovell disclosed a nice voice of good range.—*New York Evening World*.

Miss Lovell has indisputably a very pretty voice.—*New York Evening Journal*.

Coloratura bird tones and flute notes distinguished Marion Lovell's recital yesterday afternoon at Aeolian Hall. Her program was varied, ranging from early Italian to present day song writers of four countries. She sang arias from Handel, Donizetti and Meyerbeer. The lower ranges had a rich coloring, especially in Schumann's "Der Nussbaum."—*Evening Mail*.

She is the possessor of a voice of naturally lovely quality, warm and agreeable.—*Musical Courier*.

Miss Lovell sang a taxing program with fine poise and has a great future before her. Her voice was lovely.—*Musical Advance*.

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Illingworth Scores in Harrisburg

Harrisburg, Pa., October 15, 1921.—Nelson Illingworth, Australian baritone, gave a recital on the evening of October 13 at the Orpheum Theater, which began the fortieth season of the Wednesday Club, the second oldest organization of its kind in this country. Much interest centered in the singer, and the impression that he made was most excellent, especially in his rendition of songs by Schubert, Schumann, Loewe, Franz and Brahms.

Mr. Illingworth was not only well received by the public

but also came in for the hearty endorsement of the press as the following selected excerpts would indicate:

"The entire program which was given in English with fine translations was sung with rare interpretative art and musicianship and with faultless enunciation." (The Patriot), and "Nelson Illingworth's art as a baritone singer was demonstrated with decided effect upon an appreciative audience; a varied program of songs was given by the famous Australian artist, with rare interpretative art" (Evening News). M. B.

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GOLDINA DE WOLF LEWIS**SOPRANO***Lake Mohonk Weekly Bulletin—*

A combination of delightful artist and enthusiastic audience marked the return Wednesday evening of Miss Goldina de Wolf Lewis in a song recital which scored a marked success. A charming personality, a voice of singular purity and delightful tone color, and perfection of technique, conduce to the general agreement that Miss Lewis is a thoroughly satisfactory concert singer.

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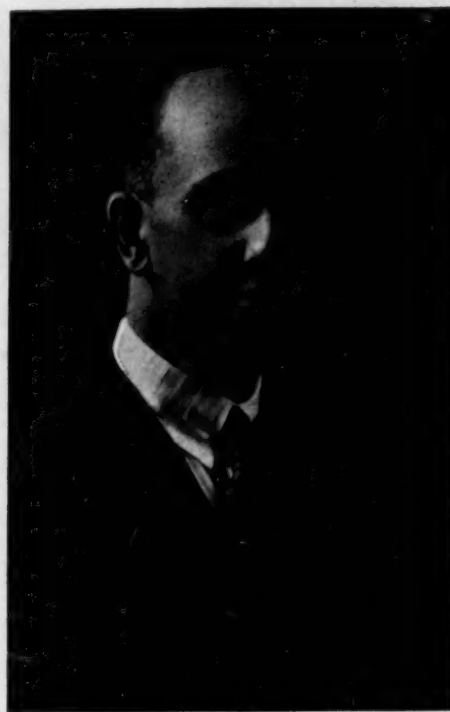
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Lynnwood Farnam Active

Lynnwood Farnam, organist of the Church of the Holy Communion, New York, spent the greater part of his three months' vacation with his family in Saskatoon and London, Canada. His bookings for recitals outside New York



LYNNWOOD FARNAM,
Organist.

this season are larger than in any previous year. His choir is fully organized for the season, singing for the first time October 2. Mr. Farnam will give a series of recitals at his church, corner 20th street and Sixth avenue, on Monday evenings of December, January, February and March. On these occasions the unique method of lighting the church, with candle-light inside, and the chancel window illuminated with electric light from the outside, will be continued. A feature will be the occasional repetition of the same program, consisting of certain new and interesting works.

First N. F. M. C. Board Meeting

Great interest is being shown by the National Federation of Music Clubs in plans for the first board meeting to be held under the supervision of the new president, Mrs. John F. Lyons, at the Hotel Claridge, St. Louis, Mo., November 7 to 10 inclusive. All national and auxiliary board members have been invited and also the chairmen of special committees. Indications are that there will be a record attendance. Plans for the meeting are not yet fully completed, but the subjects demanding attention at this time are: Finance, publicity, extension, young artists' tour and music in the public schools. A tentative outline includes: Monday morning, reports of officers; Monday afternoon, finance and legislature; Tuesday morning, American music; Tuesday afternoon, publicity; Wednesday morning and afternoon, extension; Thursday morning, education; Thursday afternoon, unfinished business. There will be one evening session to which the public will be invited.

Arthur Gaines, manager of the St. Louis Symphony Orchestra, has asked that the entire board be his guests on Sunday afternoon for the opening performance of the season by the orchestra, with Rudolph Ganz conducting.

Melba McCreary Soloist with Goldman Band

Melba McCreary, a new dramatic soprano, will be the soloist with the Goldman Concert Band at the Hippodrome on Sunday evening, November 13. This will be the first indoor concert of this musical organization for the current season. Miss McCreary, who was discovered by a leading impresario, is said to possess many of the artistic charms of Melba, after whom she was named.

FOUR FAULTS IN SINGING

Their Causes and Some Advice as to Their Correction
By DR. FERY LULEK.

1. TREMOLO IN THE VOICE. 2. SINGING OFF KEY. 3. THROATY AND NASAL TONES. 4. POOR DICTION.

In general it can be said that there are three different schools of singing, grouping, as one must, the different methods into schools. They are, the French, German and Italian, each of which is the outgrowth of the language on which it is based. French is nasal in its sound, resulting in a singing method which predominates in nasal tones. German being throaty, the result is a guttural method of singing, whereas with Italian (made up of liquid open vowels and few consonants), to my mind the only correct method of singing is evolved. One who has properly mastered the Italian method is able to sing correctly in any language. However, the aim of each school is the proper placement of the voice. The result should be a voice steady in pitch and produced openly on the lips, giving automatically proper pronunciation. At the beginning the most important prerequisite is to have a fresh and untouched voice. Then it should be correctly placed, which means getting the instrument into perfect shape.

The voice can only be correctly placed through the medium of exercises, calling for great patience on the part of the student until perfect tone production is attained. To study arias or operas with an imperfectly placed voice means, in most cases, the death of the instrument, or, at least, the loss of a number of years through being forced to return to exercises and correct the faults acquired due to incorrect singing.

In a previous article I set forth the reasons why Italian singers, and in general European artists, are able to sing for a much longer time than those who have received their instruction in America. The continental teacher, in some cases, keeps the student on exercises for years, whereas here the pupil wishes in a couple of years to become a singer of grand opera with a large repertory. My fundamental principle has always been, first, to produce a perfect instrument, and then, after that, to play on it.

Of the various faults, I consider singing off key to be the worst. There are two reasons for this. Either the voice has been incorrectly placed, or the hearing of the singer is faulty. The first can be easily corrected, either by perfecting the placement of the voice or by instilling into the mind of the student proper coloring of the vowels. Too lightly or too darkly colored vowels will result, in some cases, in singing off key. As regards the second, there is nothing that the vocal teacher can do.

Tremolo in the voice can be ascribed to wrong breath control. A great deal has been written on this subject and each teacher has his own exercises for breathing, rolling and massaging to produce a right result. Automatic, pectoral breathing is natural to women. By pectoral, I mean breathing from the chest. Men, however, control their breathing from the diaphragm, which is the correct way. Should it be found that one is not using diaphragmatic control a few simple exercises will readily supply the correction necessary. Stand against a wall, with head, shoulders and hips touching it. By maintaining this position during the process of breathing one will find that it is impossible to breathe without doing it correctly. This can be appreciated by controlling the diaphragm with the hand.

Nasal and throaty singing is the direct result of incorrect humming. Correct humming is the basis of a perfectly placed voice as used in open singing. If this truth is realized and put into practice, the singer will never produce throaty or nasal tones. A wrongly placed tongue, however, will give this effect. Dividing the diphthongs and vowels into two groups, it will be found that the ah, oh, ai, and ow group calls for a flat tongue, which produces the desired open throat. In the second group, consisting of e, a, and oo, the tip of the tongue must be placed against the lower teeth. The correctness of this can be demonstrated by taking a mirror and noting the position of the tongue as each vowel or diphthong is pronounced. As the position is in speaking, so must it be in singing. Singing is, in the last analysis, when correctly done, musical speech. The following of these corrective measures will, at the same time, eliminate that fourth fault of which I have spoken—namely, poor diction.

Philharmonic Opens Season

The Philharmonic Society will commence its season tonight, October 27, at Carnegie Hall, with the first appearance of the orchestra in its new personnel. Scipione Guidi is the concertmaster, and the strings include a considerable number of National Symphony men, while the Philharmonic of last year has contributed most of the wind instruments.

For the first program, which will be repeated on Friday afternoon, October 28, Strinsky has chosen the fifth symphony of Beethoven, Daniel Gregory Mason's prelude and fugue for piano and orchestra, given for the first time at Philharmonic concerts, and in which the orchestra will be assisted by John Powell; Rachmaninoff's symphonic poem, "The Isle of the Dead," and the prelude to "The Mastersingers." Mr. Rachmaninoff has revised the score of his symphonic poem, curtailing the length of the composition and supplying a new ending.

With sixty-eight New York and Brooklyn concerts in its schedule for the eightieth season, the Philharmonic reports the largest subscription in the history of the society. Seats for the Carnegie Hall and Brooklyn series may be procured at the Carnegie Hall and Brooklyn Academy box offices respectively, and for the Metropolitan Opera House series at the Philharmonic offices at Carnegie Hall.

Alfred Blackman for Cincinnati Conservatory

Increasing enrollment of ambitious singers seeking to avail themselves of the opportunities at the Cincinnati Conservatory of Music for training in the concert and opera departments made it necessary to secure another instructor. Bertha Baur, the director, has been fortunate in securing the services of Alfred Blackman, basso, an

American singer who has made a record for himself abroad, in opera, concert, and as a teacher.

Born in San Francisco, Mr. Blackman has spent the past twelve years abroad, principally in Italy where he studied under the famous exponent of the Italian bel canto, Antonio Cotogni, himself one of Italy's great singers and the teacher of De Reszke and Battistini. Mr. Blackman made his debut in opera in Rome, and subsequently in various opera companies in Central and Northern Europe. With his wife, a Norwegian pianist, and his two interesting young children, he came recently to New York, and Miss Baur immediately engaged him on the recommendation of friends who were aware of her search for an exponent of the Italian school of singing, the classes of Dan Beddoe, John A. Hoffmann, Thomas James Kelly, Albert Berne, Mrs. Thomas James Kelly and Lillian Thayer having reached their capacity.

Ljungkvist at Swedish Celebration

Samuel Ljungkvist, eminent Swedish tenor formerly of the Stockholm Opera, will appear in the leading role at the Academy of Music, Brooklyn, on the evening of November 5, the occasion being a celebration commemorating the first King of Sweden, Gustav Vasa. A song play will be given entitled "The Saga of Gustav Vasa," picturing scenes from the court of King Gustav Vasa. The music, written by Andreas Hallen, includes several beautiful solos for tenor and soprano, fine choruses and symphonic poems for large orchestra.

Claussen Singing in Mexico City

Julia Claussen, mezzo soprano of the Metropolitan Opera Company, is singing leading roles in opera in Mexico City and will not resume her American appearances in concert before November. Later in the season she will return to the Metropolitan.

Destinn Likes Concerts

Mme. Destinn, upon her recent arrival from Europe, informed her managers, the New York Musical Bureau, that she is very enthusiastic over the season now at hand and anticipates with pleasure filling her numerous concerts this

season. She is said to be in glorious voice, and certainly looks splendidly.

Rachel Allabach Impresses Toledo Again

Rachel Allabach, a young artist-pupil of M. E. Florio, gave a recital in Toledo, O., on October 8, being assisted by an orchestra of selected musicians, conducted by Lewis H. Clement. Miss Allabach created a most favorable impression as the following lines from the Times of that city would indicate: "It was again apparent last evening that Rachel Allabach has great gifts, gifts which when they have come to full fruition should carry her to the pinnacle of success. . . . Her coloratura work she essays with the greatest ease and charm, as indeed she has done since a mere child; the luscious quality of the voice is increasingly apparent and the placement satisfactory."

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NEW YORK CONCERTS

OCTOBER 17

Bronislaw Huberman

Huberman came here heralded by his great reputation in Europe, a reputation which, to judge by his playing on the occasion of his American debut at Carnegie Hall, October 17, is thoroughly justified. His playing is not of the Russian or—more particularly—of the Auer school to which we have become so accustomed in the last three or four seasons; he does not dazzle with astonishing technical feats, though his technic is entirely equal to the demands put upon it. He does, however, play everything with a very high musicianship. From the purely violinistic standpoint, the exquisite beauty of tone and smoothness of bowing in cantabile passages, especially in piano, is the particular feature which distinguishes his playing. This was especially in evidence in the first and second movements of the Tchaikowsky concerto where he reached the high point of his work of the evening.

The program which he laid out for himself was a severe one, including the "Kreutzer" sonata (not a grateful work for a violinist, notwithstanding its vogue), the Bach chaconne, the Tchaikowsky concerto and three shorter numbers: Adagio, Mozart; Nocturne, Chopin-Wilhelmj, and "La Clochette," Paganini. The "Kreutzer" at once showed him to be a Beethoven player of first rank and his exposition of the chaconne was most lucid. After it insistent applause brought the andante from the second solo sonata. There were nine recalls after the concerto. The familiar Paganini "Campanella," which ended the program was done with a tremendous bravura and was followed by several encores, among them one of the Brahms-Joachim Hungarian dances and a truly brilliant performance of the mazurka by Zarzycki. There was no doubt of his success with the public.

Huberman brought with him a pianist named Paul Frenkel whose musicianship was on the same high plane as that of the violinist himself. His share in the "Kreutzer" was at least fifty per cent., and the skill with which he suggested the orchestra in the Tchaikowsky was notable.

OCTOBER 18

Roderick White

Roderick White, American violinist, who has appeared successfully in New York on several occasions, gave a recital at Aeolian Hall on Tuesday afternoon, October 18, presenting a program which contained Schumann's sonata in A minor; concerto in D minor, Wieniawski; "Larghetto," Handel-Pochon; "Preludium and Allegro," Pugnani-Kreisler; nocturne in E minor, Chopin-Auer; mazurka in C major, Chopin-White; "Spanish Serenade," White

(which had to be repeated), as well as Introduction and Humoresque by D'Ambrosio.

Detailed accounts of Mr. White's playing have been frequently chronicled in the columns of the MUSICAL COURIER, and therefore no special comment is necessary here. However, suffice it to say, Mr. White charmed his large audience, which applauded him to the echo. At the conclusion of the concert, he was obliged to give two added numbers. Sympathetic accompaniments were furnished by Marcel Hansotte.

Ethel Hugli

Ethel Hugli, American soprano, whose adopted country is Switzerland, was heard in a song lecture at Aeolian Hall, Tuesday evening, October 18. She has made a special study of Swiss folk songs, and her tour in this country is sponsored by the Swiss Government. Miss Hugli, before singing, spoke of the Swiss as a musical people, and described the contents of each song in English.

OCTOBER 19

Anna Case

Anna Case doesn't come to town—at least to give a recital—very often, but when she does she can always be sure of a warm welcome. Wednesday evening, October 19, saw Carnegie Hall comfortably filled with an audience which included many of New York's musical and social elite. Perhaps "artistic" would most truly catalog the recital. One felt that atmosphere upon entering the hall, the warm brown of the curtains which successfully made a small stage of a huge one, the tastefully arranged greens and huge bunches of chrysanthemums—and when the artist herself appeared the picture was complete. She looked for all the world as though she had stepped from an old daguerreotype. But Miss Case does not have to depend upon a skillfully decorated stage nor a beautiful gown, nor yet upon her own loveliness to achieve success—these are natural attributes of her inherent artistic sense. She is ever working towards a greater height than that already attained and her work this evening showed unmistakably how fruitful have been her labors.

For the opening group, she chose to give Lawes' "While I Listen to Thy Voice," Scarlatti's "Toglietemi la vita, ancor," an aria from Boretti's "Ercole in Tebe," Bach's "Patron das macht der Wind," a Swedish folk song of the fifteenth century and Stradella's "Cosi amor mi fai languir." Of these, she was forced to repeat the Bach number, one of the best things she did on the entire program. Her French group included Weckerlin's arrangement of the charming "Chantons les Amours de Jean" which she gave by request; Nerini's "Noel" and "L'insect aile," Moret's "Griserie de roses," and Debussy's "Nuit d'etoiles." Of these, she repeated the second Nerini number. "Die Nacht" (Richard Strauss), "Roeslein, Roeslein" (Schumann), "Nacht und Traume" (Schubert) were her German offerings with a Swedish folk song for good measure in this group. Chaminade's "The Silver Ring," John Powell's "To a Butterfly" (which had to be repeated),

Sachnowsky's "The Clock" and Miss Case's own "Anhele" (Longing) completed her programmed numbers, but not her program, for the audience insisted upon extras, and no number of reappearances would satisfy it until she had added three or more. Francesco Longo played the accompaniments.

OCTOBER 20

Nelson Illingworth

It would not be a criticism but a query to suggest to Mr. Illingworth that it might be interesting to know why so convinced an exponent of song in English as he should entitle his program a "Lieder" recital? Illingworth is doing as much as any singer today before the public—perhaps more than any other—to advance the cherished cause of all true lovers of art in America: our own language. He sings always in our language; sings Schubert, Loewe, Mousorgsky, Strauss, Sinding, Schumann, and other foreign composers, all in English; good, proper, singable and understandable English translations. And the pleasure that one takes in these songs is greatly enhanced by this act of consideration. There is more in song than mere music. Does anybody believe (with all due respect to some of our composers who are writing syllabic songs without words) that songs in incomprehensible and understandable languages will ever be really popular? The music publishers know better. They issue songs with translations, and they sell a lot more songs with good, old fashioned, unaffected English words than they do importations not so provided. The whole trend of music has been towards meaning, not away from it; towards program music, towards a union of opera and absolute music, towards a combination of the ballet and the symphony. And be the singer good or bad, his art will be aided by singing in a language understood by his audience. Caruso, himself, greatly as his art was understood by Americans, was still better understood by Italians or by those familiar enough with Italian to understand what he was singing about. When a composer is inspired by a certain poem to set certain music to it he wants the union to be realized. The singer who aids in this is aiding the cause of art. Illingworth is one of these. And when one adds that he possesses an excellent vocal equipment, histrionic

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—W. B. Chase, *N. Y. Times*.

"I question whether he has ever played as brilliantly."—Max Smith, *N. Y. American*.

"His **TONE** was remarkably clear and smooth, and he has gained in **BREADTH** and **FEELING**, while his **TECHNIC** was skillful and execution **BRILLIANT** in rapid passages."—*N. Y. Tribune*.

"The **GRIPPING RHYTHMIC FEELING** of the artist and his **GREAT, FULL TONE** were always in evidence."—Maurice Halperson, *N. Y. Staats-Zeitung*.

"He is one of the most **INTERESTING**, as well as one of the most **SCHOLARLY** of violinists, American or otherwise."—Paul Morris, *N. Y. Telegram*.

"New York should be glad to have this violinist back in recital, for he plays with **ARRESTING DEPTH** AND **INTENSITY OF FEELING**."—Katherine Spaeth, *N. Y. Evening Mail*.

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ability of a high order, and diction that is always clear and trenchant, it will be realized what an artistic treat his song recital (or should one say "Lieder" recital) was.

He was accompanied by Coenraad V. Bos.

The New York Trio

The New York Trio, consisting of Messrs. Adler, Guidi and Van Vliet, gave its first concert of the season at Columbia University on Thursday evening, October 20. The auditorium of Horace Mann School was crowded to its utmost capacity and the audience very strongly manifested its pleasure by greeting the artists who delighted so many on previous occasions. The program comprised trios by Beethoven, op. 70, No. 1; Smetana, op. 15, and Grieg's three Norwegian dances, op. 35. The audience demanded a repetition of one of the Norwegian dances.

Alexander Akimoff

At Carnegie Hall on Thursday evening, October 20, Alexander Akimoff, a Russian bass of the Petrograd Opera, made his first American appearance before a large and enthusiastic audience. He has a pleasing bass voice and showed versatility in his selection of songs, which included Italian, German, English and Russian numbers. His English diction, as shown in Burleigh's "Deep River" and

Dvorák's biblical song, "The Twenty-third Psalm," was very good. "Be Merciful" was sung for the first time, with the composer at the piano. This was repeated. Jacques Wolfe accompanied for the other songs.

New York Symphony Orchestra

It is to be feared that Walter Damrosch selects his French novelties more on grounds of personal friendship with the composers than because of their merit. The "Marche Francaise" of Roger-Ducasse, with which he opened the programs of Thursday afternoon, October 20, and Friday evening, October 21, is dedicated to Clemenceau and Foch, which is the best thing about it. It is merely a by-product of the war, with "Aux armes, citoyens!" badly misused along toward its finale.

Followed Paul Kochanski, making his first New York appearance of the season, confirming and strengthening the impression made last year. He was nervous in the first movement of the Tchaikowsky and frequently played out of tune, but had recovered himself by the time the final movement came and gave it a magnificent performance. He is a violinist who can be listened to time and again, who gives of his best every time and who never fails to impress with an effective, legitimate reading of whatever he undertakes.

To end with there was the Rachmaninoff second symphony. There is so much fine material and workmanship in it that it is too bad the composer does not give it a thorough revision and take out the inordinate lengths which exist in the first and third movements. The orchestration is beautiful, but the ear wears of development and repetition that becomes mere groping after a while.

Principal applause of the afternoon went to Mr. Kochanski, who was repeatedly recalled after the concerto, and certainly deserved to be.

Emil Telmányi

The second violinist of the week to make an American debut (Aeolian Hall, Thursday evening, October 20) was Emil Telmányi, from Hungary. Telmányi began with the Lalo "Symphonie Espagnole," and showed with what fire and dash he could play. His effects are all broad; he draws the music and he plays in black and white, so to say. He followed the attractive tunes and rhythm of the Lalo "symphonie" with the severity of one of the Bach solo sonatas, and immediately established the fact that he was a musician of first rank. His exposition of the fugue was of remarkable clearness. The clarity of his playing of the final allegro was unassailable, notwithstanding the tremendous pace at which he took it. Then came an interesting number, introduction and variations by Schubert upon the theme of his song, "Trockne Blumen," splendidly played by both the violinist and the thoroughly accomplished pianist, Sandor Vas, whom he brought with him. It is hardly a work that will find great favor with audiences of today. The developments are too formal and the theme itself is by no means one of Schubert's finest, but it was well worth the fine hearing given it. In the finishing group there were: "Variations sur un Theme de Corelli," Tartini-Kreisler; "Adagio," Kodaly, and three of the Brahms-Joachim Hungarian dances. The latter in particular brought

out all the best in the young artist's playing. It is almost superfluous today to speak of technic in a violinist. Telmányi's was more than ample to the demands put upon it. He is a most distinct musical personality, one who plays
(Continued on page 34)

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COTTLOW

Opens Brilliant Season in Albany



Photo by Lumiere

Augusta Cottlow, one of the foremost of American piano artists, gave a recital last night at Chancellor's Hall under direction of the music department of the Women's Club of Albany.

Miss Cottlow, hailed some years ago as an infant prodigy, has matured and brought along with her an artistry that quite belies the traditional development of prodigies. She impresses you with her authority over the keyboard; her insight into great composers' moods, and her ability to conjure drama and poetry from the instrument. Technically, she seems remarkable; she has artistic background that takes, for instance, a MacDowell sonata and makes it something more than just an example of a master composer. It lives at her touch.

Miss Cottlow played a Bach toccata in C major, written for organ and transcribed for piano by Busoni, the famous pianist. The extreme grandeur of Bach's style is reflected in Miss Cottlow's playing, and her ability to suggest the organ for which the sonata was written, spoke of mastery of crescendo. Three Chopin numbers—a Scotch dance, a Berceuse and a Ballade—were exquisitely played; the Berceuse being especially charming.

It was as an interpreter of Edward MacDowell that Miss Cottlow won her greatest success. She prefaced his sonata eroica (inspired by Tennyson's "The Passing of King Arthur") with a talk on the MacDowell foundation and the artist founded by the composer in New Hampshire. Then she veritably lived MacDowell for half an hour. All the wondrous beauty of his phrases; the interpretation of nature and his radiant harmonies were woven in a spell that possessed the audience and crystallized into fine appreciation for the artist. To hear Miss Cottlow play MacDowell is to realize the unity of the composer and the interpreter, and to experience an exalted sensation.

Four Busoni studies called "An Indian Sketch Book" revealed the understanding by a Latin of our native themes, and the harmonic possibilities in them. The concluding Liszt Tarantella was a tour de force of great brilliance. Miss Cottlow is a fine artist whose next visit to Albany should attract every lover of the piano.

By WILLIAM H. HASKELL

The Knickerbocker Press, October 15, 1921.

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MAIA BANG IS HAPPIEST WHEN SHE TALKS OF HER WORK WITH PROF. AUER AND HER NEW BOOK

After a Summer in Her Native Norway, She Has Returned Highly Enthusiastic About Her Publication Soon in Print and Her Memories of a Delightful Stay Abroad

Maia Bang returned to New York a few days ago after an extended trip abroad and graciously received a representative of the MUSICAL COURIER, who called upon her for the purpose of getting some details as to her journey and as to the general conditions in northern Europe.

Miss Bang was highly enthusiastic. She had evidently had a good time and was bubbling over with the memory of it.

"I left here in the early spring," she said, "as soon as I could complete my work with Prof. Auer. You know, I prepare pupils for Prof. Auer! I try to relieve him of all the annoyance possible. So many pupils want to study with him who have learned incorrectly and have fallen into bad habits. All of that has to be unlearned before they are really ready for the finishing touches of perfection that the professor can give them. So I am kept very busy. But as soon as I could get away in the spring I started for Europe."

"And I suppose you found it rather distressing, all the poverty and disorder and discontent?"

"Why, no. I did not get that impression at all. On the

contrary, there seemed to be a good deal of prosperity, at least so far as one could see on the surface."

"Then you had an agreeable time of it?"

"Delightful! And all so cheap."

"Yes, of course. The exchange makes that."

"The exchange, and I think also the industry. Everybody is working so hard and seems so contented. And my own country"—and you could hear by her voice that she meant her own dear Norway (it is astonishing what a devotion and admiration these Northerners have for their homeland)—"my own country was the cheapest of all."

"Did you do any work yourself? I mean professional work."

"I worked at my book."

"Your book?"

"My violin method, you know. I finished the fourth part and it is being printed now. Beautifully gotten out by Fischer."

"What is the nature of your method?"

"Well, you understand, so many young pupils wish to go to the professor and have everything all wrong, and it occurred to me to make a method for beginners—and advanced students too—that would lead up to this method of teaching, so that the students would be all ready for him. It is a big work. So big"—she showed with her hands and gave the impression of big, massive volumes filled with the reflected wisdom of Prof. Auer. It may be remarked in passing that Miss Bang is big herself, big not only physically but mentally as well. She is tall and wiry, not heavy nor ponderous but filled with the vigor that we always associate with Norwegians.

"The big work is almost complete," she continued. "By next spring it ought to be all out."

"So that is what you worked on during the summer?"

"Well, part of the time, but not all the time. My country is so beautiful. Have you ever been there?"

"No. Never in Sweden—"

"Not Sweden—Norway! We used to be associated, you know, but now we are separate. Our Queen, Queen Maud, is a sister of King George of England. She was very much interested in my book."

"Oh, then you have entrée into royal circles?"

"My father was Archbishop of Norway." She took a large, very handsomely printed and bound volume from her table and handed it to me. "This is his biography. You probably cannot read it?" I acknowledged that I could not, as it was printed in a tongue outside of my linguistic attainments. A photograph of the Archbishop in the front of it showed a man of extraordinarily vigorous and powerful features, a man obviously a leader.

"His career was interesting," said Miss Bang. "He started life as a teacher and preacher, then became—how

do you say?—prime minister? No, Secretary of State, and then finally Archbishop. But you should see my country—so beautiful! And so cold even in the early fall, when I left there. The summer is nothing like the hot summer here. I spent several summers here. It is that way with work; you get so wrapped up in it that you hate to leave it. But the summer here is dreadful. Not in New York, I mean, but all over the country. I was not in New York in the summer. I took my whole class with me up to Lake George. But even there it was hot enough."

"But in Norway it is quite different. And so beautiful! You should see it. I was in Berlin and Paris. I am a woman, and I wanted to look at the Paris gowns and things. And, you know, there I was not taken for a Norwegian but for an American. And you have no idea how the Americans are treated there. They just wait for them to come to take their money away from them." I had a very good idea, having been there not long ago myself.

"And so you came home again," I remarked.

"Back to wonderful America," said Miss Bang. "This country of wonderful progress! Everything musical seems to be here. The country is making a tremendous advance in music. Everybody seems interested in it and it ought not to be long before the Americans themselves should be producing big works. I am told they are teaching music everywhere in the schools. There is so little of that abroad and it ought to have a wonderful result, giving every child a chance to study music. It is splendid."

I agreed, and with the advent of a pupil awaiting Miss Bang's expert instruction I knew that my time was up and took my leave.

F. P.

Myron W. Whitney Opens New York Studios

It will be welcome news to students of voice to learn that Myron W. Whitney, who enjoys a wide and justly earned reputation as a vocal teacher, has opened a studio at 14 East 43d street, New York, where he will teach Tuesday and Wednesday of each week. His large Washington class demands his presence in the Capital on other days. Among Mr. Whitney's best known pupils is Charles Trowbridge Tittmann, who has been re-engaged to sing at the New York Music Festival next spring.

Mr. Whitney has been the recipient of many encouraging letters in connection with this new departure. Among the writers is Walter Damrosch, who, under date of March 4, 1921, said:

I hear with great pleasure that you intend to spend a few days every week in New York next winter in order to teach. I consider you one of our great teachers of singing, and it is a double pleasure for me to note that you are so worthily continuing the noble traditions of fine singing which were so splendidly upheld by your father.

Those of your pupils whom I have heard show a remarkably fine perception of the true cantilene, and as there is always "room at the top" you will be a welcome addition to the few really fine teachers of singing that we have in New York."

Klink to Sing Five Times with Damrosch

Frieda Klink, contralto, whose debut recital at Aeolian Hall last season on January 11 attracted unusually favorable attention, is to give her first New York recital of this season at the same hall on Thursday evening, November 3. Miss Klink's program will be an exceptionally interesting one, as it includes compositions of a wide variety, sung in Italian, English, French and German. Not the least interesting of these promises to be a group from the Chinese, sung in English, one of which, "English Girl," from Crist's "Colored Stars," will be sung for the first time.

Among the engagements that have been booked for her this season are five appearances as soloist with the New York Symphony Orchestra under Walter Damrosch in New York, Philadelphia, Baltimore and Washington. On November 9 she sings in Indianapolis, Ind., in recital for the Matinee Musical Club of that city. Miss Klink will also be remembered as one of the soloists with the Goldman Concert Band at Columbia University and elsewhere last summer.

Ethelynde Smith at Cricket Club

Ethelynde Smith, soprano, held the interest of her audience from the beginning to the end of her program when she appeared before the Germantown Cricket Club at Philadelphia, October 10. Her program was an interesting one, grouped under the following headings: eighteenth century classics; Lieder; modern French aria; modern Russian songs; twentieth century songs; American aria; children's songs. Clarence K. Bawden furnished excellent accompaniments.

In twenty days Miss Smith will travel from Portland, Me., to San Francisco, Cal., giving ten entire recitals in crossing the continent.

Spiering Master Class Meets

The Master Class in violin playing, conducted by Theodore Spiering at the American Institute of Applied Music, 212 West Fifty-ninth street, New York, held its first session on Thursday, October 6. The enrollment was most promising, and great interest was exhibited. Mr. Spiering's artist-pupil, George K. Raudenbush, a member of the faculty of the American Institute of Applied Music, opened his concert season by assisting as soloist at Middletown, Conn., at an organ recital by W. Hart Giddings on October 9. On October 23, Mr. Raudenbush gave a recital at the Greenwich Settlement, New York.


Maine Festival Acclaims Bryars in "Aida"

Rarely does a young artist unheralded and comparatively unknown make such an unqualified success as did Mildred Bryars, contralto, at the Maine Festival, where she sang the part of Amneris in "Aida."

The Bangor News stated that "Mildred Bryars was all that the most critical could ask for, disclosing a lovely voice and singing with intelligence and musical feeling," while the Bangor Commercial recorded "Miss Bryars was deserving of the ovation given her; her magnificent voice and training and interpretative ability made her work superbly finished."

Victoria Boshko to Return Soon

Victoria Boshko, pianist, is at present in Geneva, Switzerland, but will return to America the end of this month.



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"Miss Patterson has one of those lovely, clear soprano voices of extensive range and her command of florid singing, together with her personal attractions, make her a charming artist. Her first group by Hallett Gilberte, with the composer at the piano, won flattering appreciation. 'An Evening Song,' 'Come Out in the Sweet Spring Night' and a captivating waltz song won this accomplished vocalist flattering tribute of appreciation. In a second group Miss Patterson was delightful, 'Spring Song of the Robin Woman' by Cadman, sung with fine feeling for melody and mood and the compelling note of 'Come Unto These Yellow Sands,' by La Forge, winning her a double encore."—Buffalo Courier, October 7, 1921.

"Idelle Patterson is a lyric soprano with a lovely clear voice of extensive range. In Hallett Gilberte's waltz song she gave

an enviable display. 'Come Unto These Yellow Sands,' La Forge, was another fine example of her facility, while her encores, Waller's 'Her Dream,' and 'Three Little Chestnuts' were delivered with sparkling zest."—Buffalo Evening Times, October 7, 1921.

"Miss Patterson has a winsome personality and attractive presence. Her voice is a genuine coloratura, light and flexible, and always pleasing to the ears. She sang a group of Gilberte songs, and in the last number, a waltz song, she displayed her complete command of florid style. Her versatility was exercised in a second cluster of lyrics, in the performance of which she strengthened the favorable impression of her earlier efforts."—Buffalo Evening News, October 7, 1921.

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RAIN ONCE MORE PUTS AN END TO OUTDOOR PERFORMANCE OF "AIDA" IN MEXICO CITY

This Time, However, the Opera Had Actually Begun and a Wild Scamper for Shelter Resulted—Performance Given the Following Evening with Marked Success—Other Operas Also Heard

Mexico City, October 11, 1921.—Once more a performance of "Aida" had to be postponed on account of the weather. This time, however, it was under way, but before the first scene had been completed threatening clouds were gathering overhead, strong breezes were blowing the solid pillars of the Egyptian temple in undulating ripples, and the eight thousand or more people assembled in Mexico City's famous bull ring were anxiously casting glances heavenward in an endeavor to ascertain the psychological moment of escape. The storm burst a few seconds after Claudia Muzio (for it was her debut) had finished her aria in the first scene. The rain came down in torrents and the huge bowl was one riot of people attempting to get under cover. In ten minutes the place was so flooded that the rain even began to invade the dressing rooms of the *toreadors*—one should say opera singers—so that it was finally necessary to carry the various stars to cars, where they were taken to their hotels. All this demonstrated that a bull ring should be left to the \$10,000 "toreador" stars, while the \$2,000 opera stars should be content to appear indoors.

"Aida" was therefore postponed to the following evening, when a very successful presentation was given. Mme. Muzio as "Aida" made an immediate impression and throughout the whole performance was enthusiastically received. Not only does she sing beautifully, but also her acting is devoid of stereotyped operatic gestures and her costumes are designed to accentuate the gracefulness of her movements, making her an ideal Aida. Pertile again sang Radames as he has in all previous performances. His work, however, seems to improve with each appearance.

Another artist to make her debut was Fanny Anitua, who sang the role of Amneris. In her duet with Aida in the second act she gave promise of great things, but failed to live up to them later in the opera. Miss Anitua has a voice somewhat like Besanzoni's, with certain phenomenal low notes which cause one to sit up and take notice, but her high voice on this particular occasion seemed forced and hard. In the Judgment Scene this was especially noticeable. Miss Anitua is a very large woman and her costuming of the part only served to accentuate the fact. She was well received, but as she is a Mexican one felt that part of the applause was due to a "patronize-home-products" attitude. Bavagnoli conducted.

"MEFISTOFELE," OCTOBER 4.

This opera, which has been presented successfully three or four times, was again given, but with the added interest of Adamo Didur making his debut with the company in the role of Mefistofele. His splendid acting and singing of the role won him a fine reception. Others in the cast were the same as on previous presentations. Nieto as Marguerite, Pertile as Faust, Quaiatti as Elena, and Fernanda as Martha. All gave splendid performances.

"RIGOLETTO," OCTOBER 5.

"Rigoletto" had its first performance Wednesday evening and scored the supreme fizzle of the season to date. A packed house, reminding one of a Caruso night at the Metropolitan, was on hand to witness the event. No particular reason can be given for its falling so flat; it was just one of those off productions that occur in every opera company. Had the opera been in three acts the famous advertising phrase, "Going, going, gone," would have described the presentation exactly. Carlo Galeffi, "world's greatest baritone," made his debut as Rigoletto. Needless to say an artist working under such a press agent's handicap could not make the best impression possible. Having such a thing attached to your name is worse than being called Egbert Aloysius Van Alostyne, being made to wear tortoise shell glasses at the tender age of six and expected to mingle with the rest of the "boys." Galeffi's interpretation of the malformed court jester was acceptable. On future appearances he will no doubt find that by adding a dash of sentiment, a little more drama, and holding a last note an undue length of time he will ingratiate himself in the hearts of the opera fans of Mexico. Garcielo Pareto was the Gilda, a charming artist. Even that splendid artist Schipa seemed to be suffering from his surroundings. Lazzari, de Mette and Haessler were others in the cast. This opera was scheduled for another presentation but was called off at the last moment with the absurd excuse that an artist singing one of the minor roles was sick. This role could have been taken by at least three other members of the company. The impression was that the whole audience was sick and failed to show up in sufficient numbers to warrant its being given. After all an audience is a necessary part of any opera.

"MIGNON," OCTOBER 6.

The most successful production to date given by the Centennial Opera Company was that of "Mignon," presented before a very select audience, including the President of the Republic, the diplomatic corps, the foreign delegates attending the centennial festivities, and prominent members of Mexican society and the foreign colonies. It was indeed a pleasure to hear this opera of Ambroise Thomas again. Miss Nieto in the title role had the most successful role in which she has yet appeared. Her singing showed excellent coloring and charm of intonation, her reading of the character was sincere. Throughout the opera she showed herself to be a mistress of dramatic art, in addition to her excellent interpretation of the music.

Schipa, as Guglielmo, won a complete triumph. As in Manon he sang the music and acted the part as if the opera had been written to his order. His aria, "Addio, Mignon, fa core" was sung so perfectly that he was accorded an ovation and obliged to repeat it. Mme. Pareto was most

happy in the role of Filinia, a part that fits her to perfection. She is an artist of wonderful personal charm and her voice, while it lacks resistance, is well trained. She made a beautiful picture, her costumes being in exquisite taste and wonderfully becoming. Lazzari gave a fine interpretation of Lothario; his rich bass voice was well suited to the music of the part. Doria Fernanda, as Federico, was excellent. Never before have we seen a male character acted so well by a woman. She completely submerged her own personality in the role. One did not have that annoying feeling which is generally present when a woman is singing or acting a male role. Mojica, as Laerte, and Wolf, as Giarno, were also good in their parts. Jacchia conducted in a capable manner.

Between the acts Claudia Muzio sang an aria from "Pag-

liacci." She was beautiful and her splendid presence and voice easily won her the triumphal outbreak of applause which followed her aria. Galeffi sang the "Prologue" from the same opera and was also forced to make repeated acknowledgments of the appreciation of the audience. All in all it was quite an evening and Impresario Dr. Pacetti must have gone home a trifle happier than on the previous night. R. E. GRIFFITH.

Schofield on Tour with Farrar

Edgar Schofield, concert baritone, opened his season in recital with Geraldine Farrar at Milwaukee, October 9. The present tour of these artists, which is the third that Mr. Schofield has made with Farrar, includes appearances in Kalamazoo, Detroit, Columbus, Pittsburgh, Youngstown, Akron, Cleveland, Buffalo, Rochester, Syracuse, Hartford, Worcester and New York. At the close of the tour Mr. Schofield will immediately fill a number of engagements for individual recitals, some of which will be return appearances in cities where he was heard last season with success. Each season finds this sterling young singer becoming more and more popular in the concert field.



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September 18, Stamford, with return date to be fixed. September 24, with Mr. Cumming, tenor. September 30, joint recital, South Manchester, Conn. November 6, Port Chester, N. Y. November 15, joint recital, South Norwalk, Conn.

November 20, Newburgh, "The Creation."

December 4, Leonia, N. J.

December 7, Passaic concert, High School Auditorium.

December 9, East Orange, Recital, High School Auditorium.

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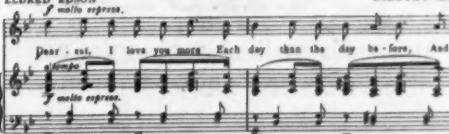
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NEW YORK CONCERTS

(Continued from page 31.)

from the heart. Young, he must already be reckoned among the very first. The audience was very enthusiastic, and there were a large number of encores demanded.

Guy Maier and Lee Pattison

When these young masters of the piano, so delightfully coupled, make their appearance in New York, it is always to draw a large and representative audience. Even representative so far as the presence of other interested managers is concerned, for when Messrs. Maier and Pattison played at Aeolian Hall on Thursday afternoon last, several of the more prominent managers were to be seen thoroughly enjoying the playing of the two artists. A rarity!

The high standard of their work is too well known to readers of the MUSICAL COURIER to need a detailed account at this time, but it is important to say that the concert was one of the best heard so far this season. The program contained a number of unique selections, among them

being an arrangement of the Bach fantasia and fugue in A minor, for two pianos, by Harold Bauer; a charming valse, op. 17, by Rachmaninoff; "Moy Mell" (The Happy Plain), by Bax, and two very modern pieces under the heading of "Jeux de Plein Air," by Germaine Tailleferre, the only woman associated with the group of six modern French composers. "A Jazz Study," by E. B. Hill, and "Rakoczy March," by Hutcheson, were interesting numbers in the final group.

Those who have not heard Guy Maier and Lee Pattison in their programs of concert music for two pianos have missed a real treat. It is, moreover, not surprising that they are now quite the vogue throughout the country.

OCTOBER 21

LaForge-Berumen Musicales

The first of a series of noonday musicales, under the direction of Frank LaForge and Ernesto Berumen, was given at Aeolian Hall, Friday, October 21, at noon. Judging from the enthusiasm with which the varied program was received by a large audience, the artists presented scored effectively, and the attendance at the remainder of the series will increase as the fame of these musicales spreads.

Mr. LaForge did not appear as a soloist, being content with the more modest but no less effective role of accompanist. Two of his songs, "Flanders Requiem" and "Sanctuary," were sung with excellent effect by the LaForge Quartet, and his arrangement of Glazounoff's "La Primavera d'or" likewise called for praise. Mr. Berumen and the Duo-Art Piano played interchangeably Schuett's "Canzonetta" and "Bagatelle" of Dambois. In Chabrier's "Española" rhapsody, Mr. Berumen played one part on one piano while the other reproduced Paquita Madriguera's playing of the other part. Mr. Berumen is a pianist of remarkably facile technique and interesting interpretations. His audience liked his playing and would have had extra numbers had its wishes been prevailing.

Mr. LaForge can well be proud of his namesake, for the members of the LaForge Quartet are a credit to the eminent composer-pianist. Charlotte Ryan, soprano; Anne Jago, contralto; Sheffield Child, tenor, and Charles Carver, basso, form a group of singers capable of big things. They were heard in selections from Lehmann's "In a Persian Garden" and the aforementioned songs of Mr. LaForge. Miss Ryan and Mr. Carver also charmed with Rubinstein's "Wanderer's Night Song" and Nevin's "O That We Two Were Maying." Beatrice Cast, whose voice is a soprano of decidedly lyric quality, gave Dalcroze's "L'oiseau Bleu" and the LaForge arrangement of Glazounoff's "La Primavera d'or." Fuleihan's "Bedouin Dance," recorded by Anis Fuleihan and reproduced by the Duo-Art, opened the program.

Ethel Grow

Ethel Grow demonstrated the fineness of her art before a large audience at her recital at the Town Hall on October 21 in a very varied and interesting program, with matter in it to suit all tastes from those who like the popular and negro ballad to lovers of oratorio. It would be difficult to state which of the two styles Miss Grow interpreted the better, so well balanced is her work. As a matter of personal taste the writer would vote in favor of the two selections from Bach's B minor mass, "Laudamus te" and "Agnus Dei," but certainly musically the French group, which included songs by Coquard, Debussy, Fourdrain and

Holmes, was no less interesting, especially in view of the contrast of styles.

Miss Grow possesses an attractive personality which adds much to the pleasure of her offerings, and a stage presence that is perfect and from which many a concert artist might borrow a few points to advantage. She was warmly received and there were several encores.

The accompaniments were played by Charles R. Baker.

Helena Marsh

With Rodney Saylor's valuable support at the piano, Helena Marsh, formerly of the Metropolitan Opera Company, was heard in her first song recital at Aeolian Hall on Friday evening, October 21. There was a large and distinguished audience on hand to greet the attractive young contralto, whose rendition of an unhackneyed program proved to satisfy her hearers.

Miss Marsh possesses a voice of particularly lovely quality, noteworthy the richness of its lower notes, which, for the most part, she uses with intelligence and effectiveness. She has much temperament and she brought much feeling into the songs that most demanded it, arousing her hearers to genuine appreciation. She is, moreover, a versatile singer and conveys the spirit of whatever the song may be in a direct and simple manner that finds its way home.

Her first group consisted of old Italian, French and two Scotch songs, which served to win her audience from the outset, but it was in such numbers as "Er Ist's," by Wolf; "As Fair Is She as Noon-Day Light," Rachmaninoff, and "Waldeggesprach," Jensen, that she made the best impression. Of her French songs "La Promenade a Mule," Four-

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drain, which was skilfully rendered; "Petite Pensee," a song by Natalie Townsend, which found favor enough to be repeated, and the difficult recitative and air of Lia, Debussy, were especially worthy of mention. She received many flowers and demands for encores.

Lyell Barber

During each year, hordes of pianists—good, bad and indifferent—bombard New York and give recitals. Few of these make any sort of a lasting impression. Lyell Barber, however, is a young artist whose progress may be watched with interest. At his debut at Aeolian Hall on Friday afternoon, October 21, Mr. Barber revealed rare talent which found full appreciation. He possesses excellent technic, a fleetness of fingers and good rhythm. His play-might best be described as clean-cut and crisp. He has poise and when he sits down at the piano it is to give his hearers some message of worth.

His reading of the Bach-Liszt prelude and fugue in A minor, which opened the program, was admirable, and so was the Mozart sonata in C minor. Particularly delightful as far as interpretative color was concerned and style, were the three Chopin selections which he elected to play. Other numbers by Tausig, Sgambati, Nerini, and the paraphrase on "Eugene Onegin," Tchaikowsky-Pabst, were on the especially well rendered program. There was much applause for the young artist, and the best of it was that it was duly earned.

OCTOBER 22

Christiaan Kriens

Seats were placed on the stage at Aeolian Hall, Saturday evening, October 22, to accommodate the crowd which assembled to hear Christiaan Kriens, violinist, composer and conductor of the Kriens Symphony Orchestra. His program was decidedly pleasing, and he held his audience throughout. He revealed true musicianship and played with genuine feeling, never failing to impress his hearers with his artistic interpretations. His opening number was Handel's sonata in A major. His second group comprised four short numbers, most charming of which was Gluck's andante. This, played with mute, with its beautiful singing tones, might well have been repeated. The rondino by Beethoven-Kreisler was also very lovely. The Bach chaconne (for violin alone), though displaying his technical skill, did not suit his style of playing so well. A group of his own compositions and his concert fantasy on Massenet's opera, "Manon," were given their first performance. His "Chimes at Eventide," with its very modern treatment, was indeed beautiful. His other compositions included "Valse Mignonne," "Dutch Song" and "Dutch Dance." Francis Moore added much with his artistic and effective accompaniments.

Hungarian Folk Concert

The Commonwealth Center gave an interesting evening of Hungarian folk music at the Town Hall, Saturday evening, October 22. The Young People's Orchestra, Jan Munkacsy conductor, opened and closed the program with Brahms' Hungarian dances, interpreting them with real Hungarian spirit. Jan Munkacsy also offered "Gypsy Airs" by Sarasate, which was excellently performed and enthusiastically received. Nicholas Brady pleased with his singing of Hungarian songs, and Mathilda Bartoky gave a group of Hungarian folk songs. Two children delighted the audience with their folk dances and a recitation was given by Ilona Fülöp.

OCTOBER 23

The Flagler Prize Composition

Walter Damrosch, proud of the string band of his orchestra, as he has a right to be, opened his first Sunday afternoon concert of the season at Aeolian Hall, October 23, with the andante and variations from the Beethoven Quartet in A, op. 18, reinforcing the cellos at occasional points with two double basses. It was a beautiful performance of a beautiful movement, much preferred by those whose tastes are those of the present auditor, to the thinness of four solo instruments in the same music. To end the program there was a performance of the César Franck "Symphony," which again emphasized the fact that Mr. Damrosch has a very fine band indeed, quite the best he has had in years. The woodwinds are especially good.

The pièce de résistance of the concert was the Flagler \$1,000 prize composition, a symphonic poem, "The Hill of Dreams," by Louis Gruenberg. In all honesty it cannot be said that Mr. Gruenberg had much to express. There were alternate sections of quiet and noise. Without doubt the composer wrote to a program and in this case it was unwise not to reveal that program. He states that the composition was inspired by a hill which he knew in Vienna, where "I used to climb to its summit and lie in the soft grass listening to the faint, elusive harmonies of the winds and dreaming, always dreaming," and his music suggests that some of the dreams must have been anything but pleasant, judging by the character of his music. There must have been woods there too, for the principal idea with which the work begins and ends, and which appears various other times in its course, is nothing else than stepbrother to the late Mr. Wagner's "Waldweben." There are also frequent tributes to Strauss and a 6/4 movement that dips toward the modern French and their whole tone scale. It is on the whole good orchestral workmanship, the work of a trained musician; but there is nothing said that hasn't already been said—and better said—many times before. The audience called the composer to the front two or three times.

London String Quartet Coming

The London String Quartet sailed on the U. S. S. Carmania Saturday, October 22.

Ignaz Friedman Sails for America

Ignaz Friedman, the Polish pianist, cabled his management, the Metropolitan Musical Bureau, that he departed

from Europe on the George Washington, October 20, and will arrive here October 28 for a long tour.

Patton to Sing in Ridgewood

Fred Patton, that sterling young bass-baritone, will appear in Ridgewood, N. J., on November 24 with the Male Chorus of that town.

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NEW YORK SUN

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Samoiloff's Trip to South America

ANDANTE CALMADO.

In the course of a ride last June with Raisa and Rimini, the operatic stars, these artists said to their friend and teacher, Lazar S. Samoiloff:

"What about going with us to South America?"

"All right," said L. S. S., and so it came about that this well known vocal authority gave up other plans for the summer, and immediately arranged to accompany them.

"It was a delightful trip," said Samoiloff. "We were sixteen days on the sea, starting June 8, with fine weather blessing us. Crossing the equator the usual festivities on board ship were observed, with some unique variations. The purser, as 'Neptune,' with police, the ship's doctor and aides, these played all sorts of tricks on the passengers, who later 'got even' by various and sundry doings. Forty in all were 'baptized,' smeared with soap-water, shocked in an electric chair, etc. Dr. William Sharp, of Columbia University, was a good sport. Arriving at Rio de Janeiro, the Mocchi Opera Company of Italy was playing, everybody wildly excited over the gamble in money-changing, from dollars into Brazilian milreise. A busy season followed, the manager pleading with Raisa to sing on the night of her arrival, as both Gigli and Concato were ill. She rested four days, then appeared as 'Aida,' practically 'rescuing' the season. Public and press stamped her as the greatest living dramatic soprano. 'Norma,' 'Tosca,' 'Aida,' and Gomez' opera 'The Slaves' were triumphantly

sung by her and Rimini, both representing the name-parts. The president of Brazil himself requested another repetition of this opera—and came an hour beyond curtain-raising time. A concert at which Raisa and Rimini sang netted a big sum for orchestra and chorus, and meeting our ambassador, Ambrose Morgan, was a pleasure. At a reception given the opera stars, Colonel Rose, the professional political and social lights of the city, all were present in large numbers. A local press agent spread a story of Raisa's being injured in an automobile accident (all 'bluff'), whereupon flowers, etc., followed the journalistic sensation."

ALLEGRO.

"Tell me about Raisa! Is she a 'worker' or a 'shirker'?" said the writer.

"She is the most diligent, conscientious artist I ever met," was the reply. "She sacrifices her life, her daily round, to her art. Physical exercise, vocal exercises, care in meals, a strictly hygienic life, is hers. Conductor Franchetti goes through her roles with her daily, and she simply works, works, works. 'I am not perfect,' said Raisa, 'but I want to get as near it as possible.' Personally," said Samoiloff, "she is a modest, charming, unassuming, entertaining lady, telling stories of her many experiences, many of them when a poor young girl, with much gusto. Now in her prosperity she is always aiding her old friends of the Russia and Italy days. She told of her first real triumph in Buenos Aires, singing with Caruso in 'Aida,' when critics wrote they 'came to hear the most marvelous

tenor, and instead heard the greatest dramatic soprano.' Admirers applied to her for her picture, and she gave away no less than 4,000, many of them with her autograph.

"Rimini is a simple, good-hearted, companionable man, who works hard to enlarge his repertory. Toscanini said he was 'one of the greatest artists on the stage.' He leads



LAZAR S. SAMOILOFF,

back from a three months' stay in South America.

Remarkable New York Debut of

MINA HAGER

Every critic finds originality and charm in talented young contralto.

"Humanly interesting and artistically worth while."—Times

Sang thrillingly.—Morning World.

Mina Hager gave the most interesting song recital of the new season; and the first one to throw emphasis, not on the personality of the singer, but on the composer of the new songs.—Times.

Her voice is of exceptionally fine quality, with a well controlled supply of breath to support the tones. It is clean, vibrant, powerful; admirably equalized throughout its range.—American.

Her artistic ideals are undoubtedly of the highest. She showed herself to be that marvellous rarity—a singer willing to subordinate herself to the purposes of the composers on her list.—Herald.

She has a good command of diction, and a voice of lovely natural quality. The assurance which distinguished her singing ought to carry her far.—Brooklyn Eagle.



© Fernand de Guelde

Admitted a little humor, so uncommon a ray of light at song recitals.—Journal.

She sang the first truly interesting distinctive program of the season. Miss Hager's voice is fresh; she could do what she wanted with it, and put it to picturesque, deft uses.—Sun.

She displayed excellent ideas of interpretation.—Tribune.

She displayed a voice of strong dramatic quality, and of fine timbre.—Morning Telegraph.

Miss Hager sang excellently with noble conception.—Evening Mail.

Simple and unaffected, she naturally produced charming results.—Evening World.

She sang in an interpretive manner which displayed a highly developed mentality.—Globe and Commercial Advertiser.

Miss Hager will sing RETURN CONCERT WITH MINNEAPOLIS SYMPHONY ORCHESTRA after Christmas and her SECOND APPEARANCE WITH CHICAGO APOLLO CLUB next Spring.

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etc., so that instead of seeing a lady "You see a lantern" as the witty Samoiloff stated. The Bonnetti Opera Company also visited Rio de Janeiro making three companies in all, showing the love of the people for opera performances. Besanzoni's voice improved so greatly during his stay that it soon became rumored that this was owing to Samoiloff's instruction, so all the other singers came to him for instruction and advice. He diagnosed their faults, gave lessons, and was particularly proud of the improvement of a certain member of the Metropolitan Opera House forces, whose name must not be mentioned. All of these improved so greatly that they declared they would study with him in New York, thus giving him great satisfaction.

FINALE.

"My gratitude is due my hosts, Raisa and Rimini, for they did everything possible, and many impossible things for my comfort and happiness," said Mr. Samoiloff. "I am happy I made the trip; they were inexpressibly attentive and considerate of me every moment."

The handsome presents Raisa and Rimini gave Mr. Samoiloff and his family are not the least of his souvenirs of a trip which will always live in his memory.

F. W. R.

Easthope Martin Arrives in America

The distinguished English composer, Easthope Martin, arrived in New York a few days ago to spend the winter in this city and possibly a short time in Canada.

Mr. Martin was born in 1883 and received his musical education at Trinity College, London, studying under well known professors, including Dr. Gordon Saunders and Samuel Coleridge-Taylor. This composer has written songs of widely different calibres, from the frankly popular, like his different albums of "Songs of the Fair," to such beautiful works as his settings of "Five Masfield Poems" and other similar compositions. Each song has evidently been, not only a spontaneous conception but the composer's pet idea, and from the first notes of the introduction the ear is attracted and held by a certain peculiar beauty of melody and rhythm which characterizes this writer's works. "Absence" and "Valgovind's Boat Song," written many years ago, are still in the very front rank of English songs.

Easthope Martin's greatest claim to popularity, perhaps, is his series of "Four Songs of the Fair," "Three More Songs of the Fair" and "A Day at the Fair." These are written in his popular style in collaboration with the gifted lyricist, Helen Taylor. "Come to the Fair" from the "Three More Songs of the Fair" has had a wonderful vogue in Europe and is fast becoming popular in America.

While John McCormack was in Europe this past season he sang many of Easthope Martin's songs, both on tour and at his numerous concerts in Monte Carlo. He is using several of them on his programs here this season. Perhaps his best known song in America is "All for You" from an album of "Four Dedications," which has been sung with success by Marguerite D'Alvarez. During the season of 1914 and 1915 Mr. Martin was the organist for the late Henry C. Frick of New York. All of Mr. Martin's compositions are published by Enoch & Sons, London and New York.

Adelina Patti Noar to Sing "Tannhäuser"

Adelina Patti Noar, of Philadelphia, has been engaged to sing at two special musical services at St. Paul's Episcopal Church, Overbrook. The first one took place on the last Sunday in October and the second occurs the first Sunday in November, the latter being in the form of a memorial service. Miss Noar sang at the vesper service in Wanamaker's Church on October 2. She has been cast for the role of Venus in "Tannhäuser," which will be sung in English by the Philadelphia Operatic Society on November 3.

Long Tour for Van der Veer and Miller

Nevada Van der Veer (Mrs. Miller) and Reed Miller have started on a long tour which includes twenty joint recitals in the Middle West and will last until December 1. Such recitals will also be given at Glens Falls, N. Y., and Colgate University, Hamilton, N. Y., and both artists appear in "The Messiah" in Pittsburgh on January 1. A spring tour of four months has also been arranged for them in joint recitals. To date these artists have forty-five dates booked, which speaks volumes for their popularity.

Artists with Ziegler-Boddington Bureau

William J. Ziegler and W. F. Boddington, who founded the New York Concert Bureau, have under their management some big artists as well as ensemble organizations. Chief of the latter is the Norfleet Trio, which is a combination of three members of the same family playing piano, violin and cello; they are each capable soloists. Hans Kronold, Marie de Kyzer-Cumming, Calvin Cox and others are in their list and all these are in demand.

New Teachers at Leefson-Hille

Among the newly engaged teachers at the Leefson-Hille Conservatory of Music in Philadelphia are Bruno Einhorn, cellist, and Otto Meyer, violinist. The engagement of the latter is a splendid achievement for this well known school, as Mr. Meyer is a former pupil of such masters as Ysaye and Sevcik, and has toured the country successfully in concert.

Sorrentino's Operatic Engagements

Umberto Sorrentino, tenor, has been engaged by a community of prominent business men of Detroit, who are lovers of opera, to sing leading tenor in "Cavalleria Rusticana," also appearing in the same city late in October in concert.

A BUSY WINTER CONCERT SEASON IS PROMISED FOR CLEVELAND

Numerous Concerts Arranged and Local Musicians Busy

Cleveland, Ohio, October 8, 1921.—This promises to be the most brilliant season in the history of Cleveland. The Bernardi Concert Course brings much that is musically splendid beginning with a concert by Jeanne Gordon, contralto; Giovanni Martinelli, tenor, and Harold Bauer, pianist.

Edwin Arthur Craft has assumed the leadership of the Singers' Club for this year. His experience should fit him to be a most distinguished director.

The Fortnightly Musical Club, one of the leading women's music clubs of America, has made a notable departure in its policy with the admission of boys and men to the ranks of student and active membership.

The Artists' Concerts, managed by Mrs. Franklyn B. Sanders, under the auspices of the club, present for this season Louise Homer, Helen Stanley, Ernest Hutcheson, Ernest Schelling, Erika Morini and Maria Ivogun, coloratura soprano of the Chicago Opera.

Hugh Alexander, who during July and August officiated as organist at the First Church of Christ Scientist in Boston, where his wife, Caroline Hudson Alexander, is soloist, has resumed his position as organist of the Fourth Church of Christ Scientist in this city. M. B. P.

New Dates for Letz Quartet

The latest engagements for the Letz Quartet, which opened its season at the Pittsfield chamber music festival, include among other appearances concerts in the following cities: Mt. Vernon, N. Y., December 12; Newport, R. I., December 15; New Concord, O., January 11; Hollins, Va., February 11; Roanoke, Va., February 12; Sweet Briar, Va., February 17; Andover, Mass., March 11; New London, Conn., March 13.

George Vause Accompanist for Matzenauer

George Vause has been appearing successfully as accompanist for Mme. Matzenauer. Besides acting in that capacity for the famous diva, Mr. Vause has been playing a group of piano solos, including the lovely "Romance" by Frank LaForge. Mr. Vause has been a pupil of the La Forge-Berumen studios for two seasons.

Annie Louise David Charms Stockton

On Saturday afternoon, October 8, Annie Louise David, harpist, and Gabrielle Woodworth, soprano, gave a joint recital in Stockton, Cal., under the auspices of the Musical Club, Mrs. Louis Irvine president. The Stockton Daily Independent had the following to say regarding the impression the harpist made: "Miss David, who is conceded

to be the world's most famous harpist, draws from her instrument a wealth of tone, a quality not often found in harpists." The concert was the first to be given this season by the club and "it was a most artistic and successful affair."

Eddy Brown Opens Season in Home City

Eddy Brown, violinist, opened his 1921-22 season with a recital in his home city, Indianapolis, Ind., October 23. He will be kept in the Middle West and West until the Christmas holidays, playing three concerts every week.



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SAN CARLO OPERA ENDS SEASON HERE

Repetitions Are a Feature of the Week, with a Few Changes in the Casts

"HÄNSEL AND GRETEL" AND "PAGLIACCI," OCTOBER 15 (MATINEE).

A repetition of "Hänsel and Gretel" was given at the matinee performance on October 15, before an audience which included many children. A large number of distinguished personages from the musical world also were noted among the attendants, to mention but a few, Nahon Franko, Loudon Charlton, Joseph Carl Breil, Inez Barbour, Helen Stanley, and Pauline MacArthur.

"Hänsel and Gretel" was followed by a performance of "I Pagliacci" such as to bring forth a high pitch of enthusiasm on the part of the audience. Henry Hadley was the conductor for the first opera and Edward Lebegott wielded the baton for the second.

"LA GIOCONDA," OCTOBER 15 (EVENING).

"La Gioconda" was given on Saturday evening, October 15, and drew a large and enthusiastic audience. Elizabeth Amsden was splendid in the title role, both vocally and otherwise, while the part of Enzo was in the capable hands of Gaetano Tommasini. Nina Frascani was a rich voiced Laura, while less important parts were handled satisfactorily by Pietro De Biasi, Joseph Royer, Joseph Tudisco and others. There were incidental dances by Sylvia Tell and the ballet, while Peroni conducted with fire and authority.

"AIDA," OCTOBER 17 (EVENING).

Marie Rappold, in the title role of Verdi's "Aida," was easily the bright and shining star of the performance given Monday evening, October 17. She was in splendid voice and this, coupled with the dramatic intensity and fire of her dramatic work, made her delineation of the role of the finest. As Amonasro, Gaetano Viviano also deserves a special word of praise; his was an altogether excellent performance both vocally and histrionically. Nina Frascani was the Amneris, who made the most of her scene at the judgment hall and was warmly applauded therefor. Gaetano Tommasini was the Radames; Pietro de Biasi, a stately figure with a sonorous voice, the Ramfis; Natale Cervi, the King; Joseph Tudisco, a Messenger, and Anita Klinova, the Priestess. Carlo Peroni conducted with verve.

"FAUST," OCTOBER 18.

At the last moment there were several changes made in the cast of "Faust," which was presented on Tuesday evening, October 18. Sofia Charlebois sang Marguerite instead of Anna Fitzu, Giuseppe Corallo was Faust, replacing Romeo Boscacci, and Graham Marr was heard as Valentine, when Joseph Royer had previously been cast. Others

appearing were Henri Scott as Mephistopheles, Ada Paggi, Siebel; Anita Klinova, as Martha, etc.

Henry Hadley wielded the baton, making his last appearance of the season with the San Carlo Opera Company. He gave an authoritative reading of the score and held the orchestra well under control. Mr. Gallo is indeed to be congratulated upon having Mr. Hadley during the season for he proved without a doubt the advisability of securing the services of so prominent a conductor.

On the whole the performance was a fair one, as far as the singing was concerned, and the audience seemed to enjoy the evening.

"BARBER OF SEVILLE," OCTOBER 20.

The appearance of General Diaz at the Manhattan, October 20, was the cause of a great demonstration. The opera house had been decorated and was filled to capacity. "The Barber of Seville" was the opera, and it was most creditably given. Josephine Lucchese was splendid as Rosina; also Royer as Figaro, Boscacci as the Count, Cervi as Bartolo, De Biasi as Basilio. Peroni conducted.

"BOHÈME," OCTOBER 21.

The last performance of "Bohème" was given on Friday evening, October 21, with Anna Fitzu repeating her splendid impersonation of Mimi. This role of Puccini's ever delightful opera is to be counted among Miss Fitzu's best. The other roles were in the same capable hands as before.

"CARMEN," OCTOBER 22 (MATINEE).

A good sized audience witnessed the matinee performance of Bizet's masterpiece, "Carmen," on Saturday afternoon. Esther Ferrabini in the title role carried off the honors of the performance. She not only sang her part well but acted with intelligence and discretion. Other members of the cast were Giuseppe Corallo as Jose, Madeleine Keltie as Micaela, Joseph Royer as Escamillo, Arnold Becker as Zuniga, Luigi Dalle Molle as Morales, Frances Morosini as Frasquita, Anita Klinova as Mercedes, Tudisco as Dancairo and Cervi as Remendado.

"IL TROVATORE," OCTOBER 22 (EVENING).

The fourth and final week of the San Carlo Opera in New York closed Saturday night, October 22, with a successful performance of "Il Trovatore." Tommasini, who has been a favorite tenor with the San Carlo audiences, won an ovation for his singing in the role of Manrico. At the close of the third act, following the big tenor aria, the audience was so enthusiastic and insistent in its applause that the last part of the scene was repeated. Bianca Saroya, with her beautiful soprano voice, gave a fine portrayal of Leonora. Nina Frascani did some excellent work dramatically as well as vocally in the part of Azucena. Others in the cast were Anita Klinova, Inez; Gaetano Viviano, Count di Luna; Joseph Tudisco, Ruiz, and Pietro de Biasi, Ferrando. Sylvia Tell and her corps de ballet added artistically to the performance. Peroni conducted. The company has now started on its Canadian tour.

maids in New Orleans. There were two to choose from, both of which she sent with a word of regret that she could not offer them as a gift, as they had 'come down' to her from her great-grandmother, and she is to be buried in one of them; the other is for her sister."

(Harold Flammer, Inc., New York)

"LITTLE GREEN GOD WITH EYES OF JADE" (Song)

By Sidney King Russell

Nine Russells are listed in "Who's Who in Music," but not Sidney King Russell, who is in the dark as to his identity. It is evident, however, that he is a man of attainment, having written both text and music of this easy, but characteristic and effective song. One has but to gaze on the "green Chinese god" pictured on the cover page to understand the idea of the song, which asks questions of the green god. Reference to the "oldest land on earth," "the dream of a thousand years," etc., all give it color. As to the music, it is natural, tuneful, easy to play and sing, snappy and right to the point. Whimsicality, mysteriousness and brevity are the marks of the song, dedicated "To my wife," with range from low D to D on fourth line.

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REVIEWS AND NEW MUSIC

(G. Schirmer, Inc., New York)

"BAYOU BALLADS" (for Voice)

By Mina Monroe

This is a set (fifty-five pages) of folk songs from Louisiana, the texts and music collected by Mina Monroe (Mrs. Robert Grier Monroe of New York City), edited with the collaboration of Kurt Schindler. Little is known of the collector, Mrs. Monroe, but it is evident she is herself a genuine Southerner, who knows the negroes and their music lore. Collaborator Schindler needs no introduction, for his work is well known as conductor of the MacDowell Chorus (now the Schola Cantorum), musical director at Temple Emanuel, composer and musical editor. Mrs. Monroe says the songs are those she heard the negroes sing on the Louisiana plantations, especially in New Orleans. As long ago as Gottschalk's time (before the Civil War) that "first American pianist" took the melodies and rhythms of the negroes and put them into brilliant piano-music. Since the beginning of this century there has been wide cultivation of this idea, stimulated principally by Dvorak, eminent composer, who used negro thematic material in his American symphony and in his string quartet, both composed at Spillville, Iowa. Popular appeal lies in all this music, which some reviewers claim is the real and only "American" music; others say the same of the Western Indian tribal melodies. The melodies have been left untouched, the accompaniments being given appropriate rhythmic and harmonic background. While all the songs are simple, it has not been carried to extreme, making them available for concert and recital singing. French and English text are provided in each song. "Ah, Suzette, Chere" is the lament of the negro lover whose Suzette is indifferent to him; so, having the right idea, that is, that he must attain wealth, he works hard for a "heap of dollars." The refrain is somewhat reminiscent of the Spanish serenade. "Dancez Codaine" is a banquet-song of the negroes; it is a graceful song, in bamboula tempo. "Clementine" is an echo of the slave-selling period, for the lover fears that the Big Chief wants her. The blow comes when Sieur de Marigny, of the neighboring plantation, buys her.

"Gardez" has to do with the mulatto who "puts on airs" because he is half-white. No real negro will stand for this one moment. A Louisiana saying goes, "Put a mulatto on a horse, and he will swear his mother is not a negress." In this song ridicule is cast on Mr. Mulatto, whose manner and dress are more than the negroes can bear. "Tant Patale! Tchite!" is the song announcing dinner, hailing from "Place Congo" in New Orleans. Smooth rhythm runs through the song.

"Pauv' Piti" is one of the best known of all negro melodies, being the lament of the negro lover who has real cause for jealousy. "Gue-Gue Solingale" is a nursery song, a lullaby, with mention of the tortoise, the rattle, the 'gater, all meant to warn the child of what would happen if he is bad.

"Z'Amours Marianne" tells of that important personage, the overseer, and his philanderings. Early frosts mean poor cane-crops, and little money for the foreman, so when he and Marianne sing the inquiry and reply, she ends with "No crops, no love." "En Avant, Grenadiers" is the only martial song in the dozen. Negroes lived narrow lives, with no chance to go to war, or learn fighting. The song, to this day popular in Louisiana, is considered not unfitting as a funeral march on grand occasions; Gottschalk made use of part of the melody in a piano piece.

"Zuzanne, Jolie Femme" is a poetic love-song. It is said the melody was constantly used as an accompaniment to sweeping. "Vous, t'e in Morico" is a mild "hymn of hate," the negress being enraged at the faithlessness of her overseer-lover; it is full of biting sarcasm. "Nichte Preval" is the mammy's song when giving her white babe a bath, the words "Bou-djoum" of the refrain being sung when the plunge into the water occurs. There are twelve stanzas in this song, all telling of the grand ball Judge Preval gave his negroes in the stable of his New Orleans home. All sorts of things occurred, and the affair ended in a near-riot, with negroes in the calaboose. As the old mammy gives the babe the bath she sings this story, with its plunge-into-the-water refrain, some twelve times in all.

Let no one imagine these songs to contain any of the modern negro "jazz"; there is hardly any syncopation of any sort, nothing but straight-away melody, of French or Spanish type in many instances. The volume has a startling cover, consisting of checkered stripes which might be Scotch plaid, but is explained by Mrs. Monroe as follows, in her foreword: "It is a reproduction of a madras 'tignon' or turban, lent me for that purpose by one of our colored

"POPULAR MUSIC AND WEEDS"

(Continued from page 18)

ficially will in the final summing up of the affairs of civilization, be condemned as a fool—a Dr. Faust who sold his soul to the devil in order to have the life of youth breathed into the senile body of old age. The one doubting the state of mind of the American nation at large has but to contemplate the appalling figures reported in the army and navy intelligence tests of the late war. Startlingly enough, the larger portion of it was not among the so called foreign born illiterates, but among the one hundred per cent. Americans.

Amazing and Amusing the Public

There is in these United States the tendency to preach the gospel that the public must be amused, and, if possible, amazed. With this to build on, the cheap amusement purveyors have set up a mighty machine which is annually realizing them millions.

From the cultural standpoint, I am in accord with the startling remark made by a celebrated financier years ago: "The public be damned." It is my sincere conviction that the public has no right to an opinion, as to what it likes or dislikes, because it really has none, except that which is dictated by its leaders, who may be desirable or quite a drawback in matters that are for the good of the public. We are now confronted with the question, not what the public wants, but what it needs, and to counteract the in-

fluence of the coddling it has received at the hands of the exploiters who have spread the impression that the public must not be wearied with good books, fine plays, or the best music. Collectively speaking, the public is like the child, in that it naturally finds distasteful anything that requires mental concentration. Systematic education has reached the point where it controls the childhood of the nation through compulsory methods to a certain age, but very little is done after that, and so the likes and dislikes of the adults run wild in the succeeding years. The majority return to the childhood traits, and with no supervised amusement or diversion by those who have the mental development of the nation at heart, the public has reached the stage where it willfully rejects all that smacks of the "high-browed," in fear of the deleterious effect it might have on their state of mind and rob them of the childish enjoyment which they feel they so much need. There is another point these cheap amusement propagandists stress, and that is the gloom and dejection that pervades high class production. In a measure, this statement may be true when one considers "Macbeth," or "Hamlet," of Shakespeare; the morbid Dostoiensky, or Tschaiowsky, yet how about the delightful humor of Shakespeare's "Twelfth Night," "The Taming of the Shrew," or the light hearted strains of Haydn's symphonies? Then one might add the droll humor of the Beethoven eighth symphony. Pray, find gloom anywhere in the score of Wagner's "The Mastersingers of Nurnberg!" I truly believe that there is as much bright, cheerful, and worth while literature, art and music as there is of the gloom ridden product. Despite the fact that the public need not burden itself with the things that force a contemplation of the serious side of life, there are many who are so light headed and frivolous that it would not do them any harm to get into that state of mind occasionally. Certainly there are few who care for the chronic pessimist, but at the same time deliver us from the vapid minded individual who can only find solace in life through frivolity. Americans are steadily becoming greater moral cowards because they do not seem to understand that real character is developed only when one can face all the stern realities of life with optimistic fortitude, instead of trying to evade them through artificial means of forgetfulness. The general tendency of the people reminds one vividly of the atheist who through unbridled indulgence of all forms of sensuous dissipation tries to escape the great specter that haunts his every conscious moment—the thought of inevitable death.

Salvi to Give New York Recital

Alberto Salvi, well known harpist, who, during the current season, has been contracted to play over one hundred recitals throughout the United States, will give his only New York recital at Aeolian Hall on Thursday evening, October 27.

Meldrum Sets Standard at Buffalo Festival

It is truly gratifying to read of the success of John Meldrum as one of the featured soloists at the Buffalo Festival. According to the Express, he "set a standard that any other festival pianist will find it hard to surpass, if even to reach;" the Evening News conceded that "the outstanding artistic feature of the afternoon concert was the performance of John Meldrum, pianist;" and the Courier stated that "he plays with an emotional insight and a wealth of poetic feeling matched by a technical equipment that en-

ables him to deliver the message of the music with compelling force."

Mr. Meldrum is scheduled to give his next New York recital at Aeolian Hall on January 26 next.

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- II.
 - a. O wüsst ich doch den Weg.....Brahms (1833-1897)
 - b. Frühlingsnacht.....Schumann (1810-1856)
 - c. Vorabend (from the Brautlieder).....Cornelius (1825-1874)
 - d. Cécilie.....Strauss (1864-)
- III.
 - a. Le Long des Saules.....Fourdrain (1880-)
 - b. Nebbia.....Respighi (1879-)
 - c. Yo Passo la Vida (Mexican).....Yslas
 - d. Kehtolaulu (Finnish Slumber Song).....Hannikainen
 - e. Chauson Norvegienne.....Fourdrain (1880-)
- IV.
 - a. In Flanders' Fields.....Frank Tours
 - b. A Call (Dedicated to Mildred Graham).....Florence Turner Maley
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TELMANYI FROM ARAT

A Glimpse at the Life of the Latest Violinist to Come Out of Hungary

Ararat was where Noah finally steered the ark into port; and Ararat—which may or may not be some relation to its almost namesake with the extra syllable—was where Emil Telmanyi, the violinist, came into port about twenty-eight years ago. Indeed he admits that it was twenty-eight years ago, though nobody would dispute him if he claimed several years less; his face is boyish, his enthusiasm in conversation is boyish and he plays the violin with a thoroughly youthful dash and spirit. Arat, by the way, was Hungarian when Telmanyi was born there and remained so until two years ago, when it woke up one morning to find itself in Rumania, thanks to the wise men of Versailles. So Telmanyi is Hungarian, though there is a strain of Armenian blood in the family which has been there for hundreds of years, ever since the patriarch of the clan, persecuted by the Turks, then as now, wandered with many other patriarchs out of Armenia into Hungary, where they lent a new strain to the Magyar race.

There was music in the family, though Emil's father was professor of philology at the gymnasium of Arat. His maternal grandfather loved music. When he was seventy-five years old he would lay a cloth over the piano keyboard and play the simple folk tunes and dances of his native land, just to prove that he could do it without seeing the keys. Perhaps this is what started young Emil to play the violin. Unlike most prodigies he did not have a tiny fiddle placed in his arms when at the tender age of two—or three at the outside. He was seven and already big enough to handle a full-sized violin when he really began to take interest in playing. At ten he had progressed so far that he made a great sensation in his native city and surrounding places with his first recitals. Three years more the lessons and the local concerts went on. Personally he liked drawing and painting, and as for Father Telmanyi he wanted Emil to be an engineer, but it was too evident that his strongest talent was for playing the violin. So at thirteen off he went to Budapest to study there with the great Hungarian master, Hubay. Side by side with the violin, there were studies in composition and especially in conducting at the Imperial Academy. Some day, by the way, Telmanyi hopes to figure even more prominently as a conductor than as a violinist. Engaged two years ago by the orchestral societies of Copenhagen and of Gothenburg to conduct concerts, he proved very shortly how thoroughly gifted he was in that direction.

His real European debut was made in Berlin when he was eighteen years old, in 1911. He it was who was chosen to introduce the Elgar violin concerto to the continent and, though the work itself did not greatly impress there—any more than it has here—the young artist won a decided per-

sonal triumph and a reputation which at once led to engagements throughout Europe. First he went into Scandinavia with the pianist, Ignaz Friedmann, and the two splendid artists won success after success in joint recitals. Later he was in Holland and in Russia. France heard him too. A notable event in his artistic career was his engagement by musical societies in Vienna, Berlin and Budapest, in all of which cities he played all the Bach sonatas for violin, dividing the series among three evenings. No wonder his playing of Bach here last week was so universally commended!

In 1918 he married. Mrs. Telmanyi is the daughter of a Danish composer, Carl Nielsen, whose works are practically unknown here. There is a violin sonata of his, however, which his son-in-law has played repeatedly on programs and



EMIL TELMANYI.

From the portrait by his wife.

which has won commendation wherever it has been heard. Anna Maria Telmanyi is an artist, too, in her own right. She it was who painted the portrait of her husband that accompanies this article. In 1916 she won the first medal and accompanying cash prize at Copenhagen with a "Pieta." When the war ended the young couple attempted to make their home in Budapest, but it was too Red, so they retired to the less exciting Copenhagen.

Telmanyi had the happy thought to bring with him here the accompanist who has worked with him almost since his career began, Sandor Vas, who studied with the late Teresa Carreno when that great woman was teaching in Leipzig. The work of the two men together is a marvel of perfect ensemble and artistic sympathy. Telmanyi, by the way, is assiduous in introducing the works of the best among the young composers of his native country. Kodaly, Dohnanyi and Bela Bartok figure often on his programs and there is a sonata of Leo Weiner that he also plays. In his orchestra concert at Copenhagen, already referred to, he directed Bartok's first suite and Weiner's "Fasching" (humoresque) for orchestra, and played the solo part of the Dohnanyi violin concerto, giving Denmark a much better idea of what modern Hungarian music is than it ever had before—or than we have here. It is too bad he cannot do the same program here in New York.

January, 1922, will see him back in Holland, where he is engaged for an extensive series of appearances. He is introducing himself here only in the current two months.

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information.—Editor's Note.]

The Chicago North Shore Festival Association—\$1,000 for orchestral composition. Carl D. Kinsey, 624 South Michigan avenue, Chicago, Ill.

De Pauw University School of Music—\$50 for short organ composition. Van Denman Thompson, De Pauw University, Greencastle, Ind.

The Matinee Club of Philadelphia—\$200 for a dramatic musical setting or an operetta, using for the text Longfellow's poem, "The Masque of Pandora." Clara G. Estabrook, 620 West Clivenden avenue, Germantown, Pa.

Mrs. F. S. Coolidge—\$1,000 for a string quartet. Hugo Kortschak, Institute of Musical Art, 120 Claremont avenue, New York City.

The California Federation of Music Clubs—Class 1, \$300 for chamber music work; trio, quartet or quintet, for strings and piano. Class 2, \$50 for State song. American Music Committee, C. F. M. C., office of L. E. Behrmer, 705 Auditorium Building, Los Angeles, Cal.

The Circolo degli Artisti di Turin, Italy, in cooperation with the Double Quintet Society of Turin—5,000 lire for chamber music composition for all or part of the following instruments: first violin, second violin, viola, cello, double bass, flute, oboe, clarinet, bassoon, horn, piano, harp. Complete details in MUSICAL COURIER for August 18, page 20.

The Paderewski Prize Fund—\$1,000 for symphony; \$500 for chamber music, either for strings alone or for solo instrument or instruments with strings. Mrs. Elizabeth C. Allen, secretary of Paderewski Fund, New England Conservatory of Music, Boston, Mass.

The Royal Philharmonic Academy of Rome—Chamber music—1, sonata for violin or cello and piano; 2, two compositions for four solo voices, soprano, contralto, tenor and bass, with piano accompaniment—each 500 lire.

Mana-Zucca—\$500. Quintet (piano and strings). Secretary of the Society of American Music Optimists, M. Gobert, 4 West 130th street, New York.

The American Guild of Banjoists, Mandolinists and Guitarists—\$100 for plectral quintet in classic form. Mrs. V. Olcott-Bickford, 616 West 116th street, New York City.

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October and November. He plans to come back next season for another short visit. His is a magnetic musical personality. He makes friends instantaneously for his fiddle and his fiddle for him. New York greeted him with the warmest of welcomes last week. He has all he can do in the two months that he is here, and next season it is a good wager that he will have more than he will want to do.

H. O. O.

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Pavlowa Brings Distinguished Ballet Artists

Anna Pavlowa, in her seventh annual American tour, which begins at the Manhattan Opera House, Monday evening, October 31, brings with her a supporting cast which, it is claimed, is the latest and finest with which she has yet surrounded herself. The three leading dancers are Laurent Novikoff, Victorina Krigher and Ivan Clustine, who is also maitre de ballet.

Novikoff won success here when, direct from the Imperial School of Dancing, he made his North American debut as Pavlowa's partner in 1913. After this tour he returned to Moscow, where he became the premier dancer at the Imperial Theater, appearing in the entire repertory; but when the Bolshevik régime changed the character of that organization he left. Victorina Krigher, although barely twenty-four, has had one of the most brilliant careers of the Imperial Theater in Moscow, where she was première danseuse for several years. During her career in Moscow she danced the leading roles in nearly all the great ballets, but, like Novikoff, she found it impossible to stay when the Bolshevik régime made itself felt.

The other featured dancers in Pavlowa's company of almost a hundred are Hilda Butsova, Simon Karavaieff, Muriel Stuart, Pianowski, Vajinski, Zalewski, Barte and Dambrowski. Theodore Stier is still the conductor of the large symphony or orchestra. Mme. Pavlowa, in addition to the four new ballets—"Polish Dances," "Dionysius," "The Norse Idyll" and "Fairy Tales"—brings her many old favorites, among them "Coppelia," "Chopiniana," "Amarilla," "The Fauns," "The Magic Flute," "Snowflakes," "The Fairy Doll" and "Giselle."

Prokofieff Back in America

Among the distinguished arrivals on the S. S. Aquitania that docked last week was Serge Prokofieff, the distinguished Russian composer-conductor-pianist, who returns to America to fill numerous concert engagements and witness the production of his new opera, "The Love of the Three Oranges" by the Chicago Opera Association during the early part of the season. On December 4 Mr. Prokofieff's "Scythian Suite" is to be performed by the New York Symphony Orchestra under Dr. Walter Damrosch. Among the more important cities in which this artist will appear in concert this season are New York, Chicago, Pittsburgh and Cleveland.

Flonzaleys Do a Little Flying

Many a prima donna—according to her press agents—has hastened to a concert by airplane. But the Flonzaley Quartet, which has no press agent and needs none, being unexpectedly delayed in reaching Paris, actually flew from there to London last Thursday, according to a cable from the MUSICAL COURIER's London correspondent, to play its scheduled concert there on Friday, October 21. Wigmore Hall was crowded with a tremendously enthusiastic audience. The quartet's stay in the British capital was very brief, as it sailed Saturday on the S. S. Adriatic and is now on its way here.

Bartholomew for Yale

Marshall Bartholomew has been appointed director of undergraduate musical activities at Yale University, in which capacity he will direct the University Glee Clubs and act in an advisory capacity toward the development of the students' orchestra and band. Mr. Bartholomew is co-director with Mrs. Seymour of the Seymour School of Musical Re-Education in New York. He is a prominent community song leader and author of a most excellent and uplifting book on song leadership entitled "Music for Everybody."

A GENERAL EDUCATION FOR MUSIC STUDENTS

Should a Music Student Who Intends to Make Music a Career Either as Artist or Teacher Have a High School or College Education?

The Musical Courier in connection with its forum for the discussion of a general education for music students, sent out a list of questions to a large number of persons prominent in the world of music. Some of the answers are printed below.

The questions were as follows:

QUESTION SHEET.

1. Are the ages mentioned—between thirteen and seventeen, and between seventeen and twenty-one—very essential to the music student who wants to acquire a virtuoso technic, or can a virtuoso technic be acquired after twenty-one, with, of course, a certain amount of youthful training?
2. Can a child give the time to school work as specified in our letter and still find time for the proper study of music?
3. Will a general education aid a musician to be a better musician?
4. Should a distinction be made between players and teachers? Should not all music students aspire primarily to be players, not teachers? In other words, should a teacher teach who cannot play? And should these distinctions and considerations make a difference in the course of education to be pursued by students?

EDWIN FRANKO GOLDMAN

1. I believe that a virtuoso technic must be acquired before the age of twenty-one.

2. It hardly seems possible for a child to give the proper time to school work and to the study of music and to do both justice.

3. Education will aid a person in any profession or business and is a great essential. There are many performers as well as numerous composers who are sadly lacking in general education.

4. It would be difficult to make a distinction between players and teachers. Naturally, all music students should aspire primarily to be performers. A teacher should be able to perform properly for pupils.



EDDY BROWN

1. The best years for studying are from ten to fifteen, as one can learn easier.

After twenty-one, even with some training, it is very hard to acquire a good technic.

2. It is possible for a student who goes to high school to practice three hours every day, and very necessary.

3. A general education is absolutely necessary.

4. One should always strive to be a player.

A teacher should not teach who cannot play, for he must show his pupils their faults.



AUTUMN LEAVES—SELECTING A TEACHER

By A. Buzzi-Peccia

This is the happy time (happy for the teachers) when a great number of would-be pupils flock to New York looking for a teacher, and the subsequent selection of same after an extensive tour of the vocal studios of the great metropolis.

The peculiar point of those tournees is that the greatest part of all the Diogenes looking for a vocal teacher have the pretension of selecting a teacher without having the least notion or experience about a musical education and still less about a professional career. But they go very seriously from one studio to another inquiring about methods, technical knowledge, considering the personality of the professor and the way he talks or looks, etc. I always wonder what is in the mind of all those people.

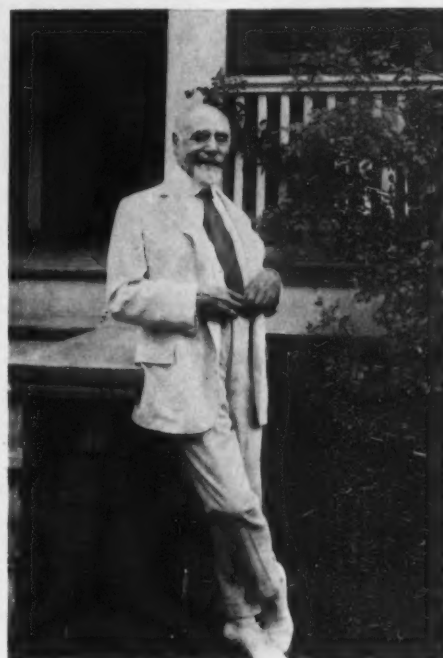
Often they go to a teacher with great airs and tell of their great success and of the teachers who are anxious to have them as pupils. They tell so many stories, so far from the truth, that one wonders if their minds are in a normal condition.

Do they want to fool the teacher? What a mistake! They only fool themselves. Everybody knows that in the great average it is the merchant who fools the buyer, and especially when the buyer wants to know that he is so very clever and knows so much about the merchandise—!

But more of it—the strange process adopted by those people. They always ask and beg to be told the truth—the real truth—but they are never in favor of the man who tells them what they are. They don't like it at all and keep traveling from one studio to another until they find the one who tells them what they wish to hear.

This is the general way that they select an instructor, also the reason why they go from one to another without realizing that it is their great conceit, or ignorance, which prevents their understanding the real study from the superficial or the illusory one.

Why so much nonsense? Go to a teacher of good reputation, not to judge him, but to study seriously and look for results. Watch your progress, not expecting fantastic results at once, nor listening to the exaggerated praising or the advice of your friends, but judge the results according to your capabilities and musical intuition. Then change, if such is the case, but don't rush like a fool from one to another without a well considered reason. Otherwise it



A. BUZZI-PECCIA,
vocal teacher.

is all wasted time, and time is precious in study. Try to avoid being of that class of eternal students who grow old among gossip and criticism and never accomplish anything.

Nyiregyhazi Pleases in First Recital

At his first recital, October 1, Erwin Nyiregyhazi, the Hungarian pianist, scored a notable success, winning the praise of critics and public alike. His performance of the Brahms F minor sonata (No. 3) was particularly convincing and his other numbers also gave him ample opportunity to display his mastery of all technical difficulties. His Chopin numbers—B minor etude (op. 25), E major nocturne (op. 62), D flat major prelude (op. 28), and A minor etude (op. 25)—were exquisite; also his other programmed selections: Grieg's "Valse Melancolique," Tchaikowsky's A flat major valse (op. 40), Rummel's "The Tempest," and "Gondoliera" and fourteenth rhapsody of Liszt. It is needless to add that encores were numerous.

Marie Hertenstein to Play MacDowell Work

MacDowell's fourth sonata, the "Keltic," will be a feature of the piano recital which Marie Hertenstein will give at Town Hall on Saturday afternoon, November 5. This will be Miss Hertenstein's first New York appearance, and her

program will include, in addition, works by Brahms, Handel, Chopin, Debussy and Strauss-Tausig.

Papalardo to Conduct "Aida" and "Faust"

On short notice, Arturo Papalardo has been engaged to conduct the two performances of "Aida" and "Faust" which will be given at the Lyric Theater, Baltimore, Md., on the occasion of the anniversary of the Baltimore Press Club. Conductor Papalardo will have an excellent cast and an orchestra of forty-five musicians.

Edna Bishop Daniel in New Studio

Edna Bishop Daniel has moved into new studios at 1210 G street, N. W., Washington, D. C. Mrs. Daniel, a mezzo soprano and vocal teacher, has a number of pupils who are steadily gaining recognition in Washington music activities. With her fine new studios, her recitals this season will be especially delightful.

Thelma Given Returns

Thelma Given, who spent the summer at Provincetown, Mass., in rest and recreation and in preparing her programs for her engagements this season, has returned to New York. Among her most important appearances this fall will be her annual violin recital at Carnegie Hall, New York, on December 12.

Bachaus to Reappear November 12

William Bachaus, who has just returned from a tour of South America and who has not been heard in this country for eight years, will make his reappearance in New York with a recital at the Town Hall on Saturday afternoon, November 12.

Stojowski Sails from France

Sigismund Stojowski, the eminent composer-pianist, sailed on the Lorraine from France on October 15. He will be heard in the United States in recital and with symphonic and ensemble organizations, beginning his tour shortly after his arrival.

Richard Strauss' First Concert on October 31

Richard Strauss will begin his American tour with an orchestral concert which he will conduct at Carnegie Hall Monday night, October 31. The program on this occasion will include "Also Sprach Zarathustra," "Till Eulenspiegel" and the "Sinfonia Domestica."

Soder-Hueck Reception-Musicale

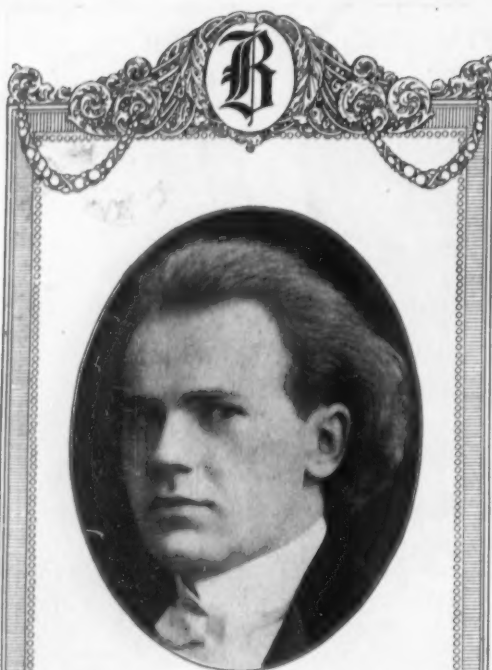
Mme. Soder-Hueck announces her first reception-musical of the season which will be held at her attractive studios in the Metropolitan Opera House building on Sunday afternoon, November 6.

Unclaimed Letter

A letter addressed to Mr. Felix Clemann is being held for claimant at the MUSICAL COURIER Office, 437 Fifth Avenue, New York. Any information tending to place this letter in the proper hands will be appreciated.

James Gratten Lennox Dead

James Gratten Lennox, brother of Elizabeth Lennox, the contralto, died at Benton Harbor, Mich., October 5. Mr. Lennox was nineteen years old and had been ill for a long time.



WILLIAM BACHAUS

whose pianistic triumphs during his last American tour are still the talk of the musically elect, will again tour the United States during the coming season. The great artist will use

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exclusively in his concerts and recitals. He says

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It will be a privilege to hear William Bachaus in one of his concerts.



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A UNIQUE MUSICAL EXPERIENCE

An Afternoon Spent in Glen Dillard Gunn's "How-to-Study" Class

When I set out to visit Mr. Gunn's "How-to-study" class I expected to be interested, to find much that would be of worth pedagogically, but I did not expect to be stirred emotionally. For that is what happens when one is aroused to enthusiasm and one is stirred emotionally.

What I did find was this: There was a group of twenty vital young men and women animated by one common purpose—the desire to play the modern pianoforte. But just at this point the uniformity ended. For as soon as the playing began I discovered that each one was striving to play the piano not according to any set pattern and not even Mr. Gunn's pattern, but each one was expressing personality through the medium of the piano.

The subject matter of the lesson was prosaic enough—just a discussion of the fundamental principles essential to modern technic. But what a difference from the usual conception of the function of technic. This was not a discussion of technic for its own sake, but an artist's conception of technic for music's sake, technic the servant of art, not technic the master of the keyboard.

Mr. Gunn does not make hard work of teaching. Standing at the head of the piano, Mr. Gunn listened to the playing of technical examples, speaking a word of direction now and then, with an easy smile that had the magical effect of leading the student to a correct standard of self criticism.

Then the playing began; they were playing Chopin and Liszt that afternoon. I wish I knew the secret of this playing so that I could publish it for all. How did it happen that all had beauty and variety of tone? From what source came this individuality of interpretation?

Three different pupils played the C minor waltz of Chopin. One lovely Slav dreamed through it until it became a living poem; another awoke in it the spirit of a Viennese waltz, and a third played it soundly and sanely, the way we Anglo Saxons do things, with a regard for things as they should be.

One of the high moments of the afternoon was the playing of the "Evening Harmonies" by Liszt, from the "Transcendental Studies," by a quiet young woman who swept the keyboard with orchestral effects and a conception that was big and convincing.

And through it all Mr. Gunn listened; again his easy smile came and went and again came the word of appreciation or direction. There is no mistaking the fact that he is their leader. But it is not a leadership which is rooted solely in authority. If I might dare whisper it, Mr. Gunn is a radical! But there is nothing alarming in this if only you understand that a radical is one who sees and speaks the truth a bit ahead of other folks. Therefore, because Mr. Gunn has seen a truth, he is training a group of coming-on individuals. For he knows that the biggest thing in life is life; that the greatest expression of life is personality unfolding itself through art in a disciplined individualism.

That is why I came away from that afternoon's experience uplifted with enthusiasm, with the sure feeling that I had been in contact with that which was real and the firm conviction that only an individual was capable of training individuals. H. B.

Polacco and Edith Mason Arrive

On the S. S. Aquitania, with Chief Mary Garden, came her right hand man, musical director Giorgio Polacco of the Chicago Opera, and his wife, Edith Mason, who is to be one of the prima donnas of the company. Mr. Polacco remained in New York only a day, being obliged to hurry on to Chicago immediately to take up the multifarious duties which await him there. In charge of the musical end of the very varied repertory of the organization, this master conductor will have an opportunity such as never has been his before to demonstrate his splendid ability with the baton. Mrs. Mason-Polacco remained in New York a few days longer visiting friends. Her debut with the organization will be made in the role of Mme. Butterfly the first week of the Chicago season. Mr. and Mrs. Polacco arrived here via Paris direct from Milan, having made a flying trip from Buenos Aires (where Polacco conducted the season at the Teatro Colon) to visit their newly purchased home in the northern Italian city.

Edwin Hughes to Teach Until Christmas

Edwin Hughes, American pianist and pedagogue, will be engaged in teaching his master class at the Institute of Musical Art during the months intervening before the Christmas holidays. Early in January he starts on a Southern tour with a recital in Washington, D. C., on January 9, going from there down the coast where he will appear in several cities in North Carolina, South Carolina, Georgia and Florida.

Ethel Frank to Sing in Paris

Ethel Frank, American soprano, has been engaged as soloist at an orchestral concert in Paris to be conducted by Sergei Koussevitsky on Thursday evening, December 15, at the Paris Opéra. Miss Frank, who is now making a provincial tour of England, won a brilliant success October 11 as soloist with the Liverpool Philharmonic Orchestra.

Tamaki Miura Coming

Jules Daiber, manager for Tamaki Miura, the little Japanese soprano, has just received a cable from South America stating that she will arrive in New York the first half of November. He has already completed engagements for her and she will no doubt be heard with the Chicago Opera during the season.

Frederic Warren Pupil for Light Opera

Frederic Warren announces that Grace Brewster, a niece of Julia Marlowe, who has a charming voice and who has been studying with Mr. Warren the past two seasons, will shortly make her debut in light opera.

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GANZ MET MANY DISTINGUISHED MUSICIANS WHILE IN EUROPE

Moszkowski in Better Health as a Result of American Aid
—Also Sees Honnegger and Blanchet, Who Will Be Represented on the St. Louis Symphony Programs This Season

Rudolph Ganz, pianist, pedagogue, author, and conductor of the St. Louis Symphony Orchestra, back from a short visit to Europe, called on the *MUSICAL COURIER* as he always does when he comes to New York, sure of a warm welcome.

His account of Europe under present day conditions was most entertaining, especially as how every man, woman and child who has any musical prowess wants to come to America and gather in some of our dollars which are especially attractive at the present rate of exchange. It seems that these musicians have no idea that America has any knowledge or taste in music and are satisfied that we are just thirsting for what they might bring us, good, bad or indifferent. They imagine, says Mr. Ganz, that they can put anything over on us, even to the "editing" of their press notices, and that, until they arrive, we will have no music here worth speaking of. They also seem to have an idea that they can come over and pick up a position as conductor of a symphony orchestra without the least difficulty or delay. And, adds Mr. Ganz, it is impossible to tell them anything different. They simply cannot be persuaded to the contrary.

Mr. Ganz saw Moritz Moszkowski, who is sixty-seven years old, in Paris, where he has been living since 1897, and reports that he is in a better physical condition than he was before American musicians came to his aid, but that he is mentally in a very depressed state with little hope for entire recovery. The American musicians' fund enables him to live in comfort and to have a day and night nurse. His investments, which were chiefly in Austria and Poland, were swept away by the war, and the publishers of his works, who bought them, seemingly outright, have not had the courtesy to come to his aid although they have made a profitable business on their sale, nor are they publishing any of his new works of which they have the manuscripts. They are no doubt well within their rights but it seems unfortunate that so eminently successful a composer should derive almost no income from his works which are still widely played.

Mr. Ganz also met Arthur Honnegger, composer, modernist, one of the famous "Six," now reduced to five by the defection of Louis Durey, the oldest of the group; he is thirty-three, Honnegger and Milhaud are each twenty-nine, the others are still younger. This breaking up of groups, as Mr. Ganz pointed out, is a symptom of the age and is visible not only in music but in politics, in nationalities, in almost every phase of human affairs. The plan the "Six" had in banding themselves together to their mutual benefit was a good one, a bit of clever advertising. But it was inevitable that they should fall apart. Honnegger, who, by the way, is not French but Swiss, will be represented on the programs of the St. Louis Orchestra with his "Pastorale d'Ete" and "Horace Triomphant." He is ultra-modern, says Mr. Ganz, but possesses the gift of melody. His harmonies are the new horizontal variety, the accidental juxtaposition of melodic notes. His style may be described as that of a melodic Schoenberg. He has just received an order from the Swedish Ballet to compose music for a new ballet they will stage this season.

While in Switzerland Mr. Ganz, with his great friend Blanchet, the composer, whose works he has introduced into this country, did some exciting mountain climbing, Blanchet acting as guide. He spent only a few days in New York on his way back to St. Louis to get ready for the coming season which opens on November 11. The St. Louis Orchestra has printed its entire season's programs in advance in the form of a small, handy prospectus. A small cut of each soloist is included with each individual program. These programs indicate the high aims of Mr. Ganz in giving his patrons the best of musical literature both classic and modern, and the best of soloists, one of which will be Mr. Ganz himself, who will play Schumann's A minor concerto at the fourteenth pair of concerts.

American Singer for La Scala

Marina Campanari, coloratura soprano, daughter of Giuseppe Campanari (the eminent baritone, formerly of the Metropolitan Opera Company), who has been her only teacher, has been engaged to sing at La Scala, Milan, and San Carlo, Naples, for the season 1921-22. Miss Campanari, who is an American girl, born in Boston, Mass., will create the first soprano role in the opera "Glaucos," by

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Franchetti, the composer of "Germania" and "Cristoforo Colombo." Aside from this role, Miss Campanari will be heard in "Rigoletto," "Traviata," "Barbiere" and other operas. Giuseppe Campanari, who just returned from a visit to Italy, expresses himself as satisfied with the general conditions in his native country.

High Praise for Willa Rhys in Toledo

Willa Rhys, in private life Mrs. W. E. Reese, sang recently at the Museum of Art in Toledo, and how successfully she met the demands of a long and difficult program is told in the following article culled from the Toledo Blade:

It was a very charming recital Mrs. W. E. Reese gave Tuesday evening in the hemicycle at the Museum of Art. Musicians who knew her before her last two years of study in New York say her voice has taken on a fine development. For one who heard her last night for the first time Mrs. Reese appeared as a singer with an organ and artistic sensibilities worthy of success on the recital stage.

The quality of the voice seems rather that of a lyric soprano than a coloratura although she invests her songs with a florid embroidery and a nice deftness in roulade, while she sings almost entirely without vibrato. In Meyerbeer's "Shadow Dance" from "Dinorah," a taxing, tricky aria, she revealed good gifts in voice control and coloratura embellishments. Difficult roulades sung pianissimo were made ingratiatingly lovely and there was never an appearance of the mechanics with which she executed them. Her legato line also is particularly true.

A group of old French and English songs and Farley's "The Night Wind," the last a writing this reviewer heard for the first

time, were received enthusiastically by the audience that packed the hemicycle.

Mrs. John Gillett accompanied Mrs. Reese at the piano with her usual sympathy and Mrs. John Riebel was at the organ, giving to the two numbers sung with the amplified accompaniment a pleasing orchestral quality. Mrs. Reese sang as the guest of the Monday Musical Club.

The teacher with whom Miss Rhys studied while in New York is Delia M. Valeri, the distinguished coach. Miss Rhys will study with her again this winter.

Polah Credits Spiering for Success

Andre Polah, violinist, has been playing in London and Paris this summer. He will return soon, and has a good number of dates already booked for him this season in this country. Mr. Polah, a former pupil of Theodore Spiering, sent this interesting letter to the latter from Paris:

Paris, September 3, 1921.

My dear Mr. Spiering:

From the scene of great successes, which I shared with Cyril Scott, Eugene Goossens, Adolph Hallis, Sylvio Lazari and Paul Dupin, I write to tell you how deeply appreciative I am of the inspiration you have been to me during these last five years.

The invaluable suggestions of a purely technical nature, which you have offered from time to time, undoubtedly form a very substantial part of my success as a violinist.

Knowing of your great interest in my career as an artist, it affords me satisfaction to send you this expression in this form.

Very sincerely yours,

(Signed) ANDRE POLAH.

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CLARA NOVELLO DAVIES,
the distinguished authority on voice, who has already
started her fall classes at her studios, 15 West Sixty-
seventh street. Judging from all indications, this
coming year will be Mme. Davies' busiest since her
coming to America. (Morse photo.)



HELEN MOLLER,
who has opened her "Little Theater Within a Theater"
for the Greek Dance at Lexington Avenue and
Fifty-first street. Miss Moller has leased two floors
of the Lexington Opera House for her work in in-
struction and recitals and will also complete the
little five-room bungalow which Oscar Hammerstein
started to build on the roof of the opera house. Miss
Moller announces that she will hold a series of
weekly recital-teas during the winter. (Maurice
Goldberg photo.)



KATHARINE HAWLEY,
of the Frances Watson-Katharine Hawley Classes in
Rhythmical Expression, whose studio is at 253 Madison
avenue, New York. (Nicholas Murray photo.)



JOHANNA GADSKI,
who will present an all-Wagner program at her
concert on Sunday evening, October 30, at Car-
negie Hall. Mme. Gadske will be assisted by the
New York Philharmonic Orchestra, Josef Stran-
sky conductor. (Photo © Mishkin.)



FREDERIC PERSSON OCCUPYING BISPHAM
STUDIOS.

Frederic Persson, coach and accompanist who was an
assistant to the late David Bispham, has opened stu-
dios at 145 West Fifty-fifth street. Incidentally, these
studios were occupied by Mr. Bispham at the time of
his death and Mr. Persson counts himself most fortu-
nate in being able to continue in the apartment which
is filled with the distinguished singer's paintings and
effects. When Mr. Bispham appeared at his last
recital, which was in Chicago during the summer, it
was Mr. Persson who assisted him at the piano. The
accompanying autographed photograph, indeed a
splendid tribute to the younger artist, speaks for itself.



THE NORFLEET TRIO.

The children of musical parents, the three
Norfleets enjoyed musical advantages begin-
ning with babyhood. They have practically
spent their whole lives in music. Katherine,
the violinist, began by studying with Ludwig
Becker in Chicago, and has since then been
with Svecenski and Kneisel. The cellist is a
Willeke pupil, and the pianist studied largely
with von Minkwitz. These young artists
have all their lives performed chamber music,
and are making a lively propaganda for that delightful form of art. It is their plan to make a trans-continental tour,
visiting small towns and aiding to form local chamber music groups. The three young artists are not only chamber musi-
cians, but each is a superior soloist, their repertory including practically the entire standard solo literature. October 11
they appeared at Lincoln School, Park avenue, in a program given especially for children. They have several such pro-
grams. They have appeared three seasons in the Northwest at universities and for clubs, etc., also touring the West and
Southwest. They will give a historical series in Brooklyn, at Erasmus High School, and are planning three recitals in
Aeolian Hall, with ten appearances in Manhattan already booked. Here they are pictured in the baby period, when each
was intent on the study of that particular instrument. Notable is the resemblance of the boy to pictures of Rubinstein
and Beethoven.



CYRENA VAN GORDON,

prima donna of the Chicago Opera, still on crutches as a result of a recent automobile spill, protecting herself against the little jinx by nailing up "good luck" horseshoes around her house. The motor accident followed by a few hours the loss of her favorite diamond and emerald opera ring, which she fortunately recovered. But this songbird is superstitious and believes that misfortunes come in threes. She is seen here trying to avoid the third one.



HARRIET VAN EMDEN BIDS MME. SEMBRICH GOOD-BYE.

The young singer, who will give her first New York recital at Aeolian Hall on November 10, spent the summer at Lake Placid, N. Y., where she coached with the distinguished artist. Miss Van Emden returned to this city in order to begin her season, under the direction of Antonia Sawyer.



TWO SAMETINI VIOLINISTS.

In the accompanying picture may be seen Leon Sametini, the well known violinist, of Chicago, and his new star pupil, his own son, Leon, Jr., nineteen months old.

ECHOES OF
LEGINSKA'S
TRIP ABROAD.

(1) The pianist having a happy reunion, in Yorkshire, with her father, whom she had not seen in nine years. He seems, incidentally, to find his daughter's hat most becoming. (2) After a good catch off the coast of Yorkshire. (3) Leginska among the ruins of Rheims.



LAURA MORRILL,

vocal teacher, of New York. One of Mme. Morrill's pupils, Lillian Ring, is scoring an emphatic success in the leading role in "Tickle Me." Lillian Croaman, another artist from the

Morrill studios, sang with much success for several weeks at the Capitol, in St. Paul, and Eugenia Benier has just returned from Paris, having appeared in opera in Marseilles last winter.



VINCENT V. HUBBARD,

vocal coach and son of Arthur J. Hubbard, the distinguished vocal authority, has returned to Boston after spending the summer in Paris, and has resumed teaching in his Symphony Chambers studio. Mr. Hubbard went abroad primarily to further his knowledge of French music, which he has always admired. He studied repertory all summer with Henry Busser, conductor at the Opera, and returns with fresh enthusiasm for opera and song of French origin. Mr. Hubbard feels very strongly that facilities for musical training are more ample here than in Europe, and hopes that Americans will soon appreciate the advantages close at hand as well as the worth of their own artists. (Photo by Horner.)



AT LAKE GEORGE.

Nevada Van der Veer, Reed Miller, Louise Hubbard and Mr. Hubbard, plus two of the Miller-Van der Veer pupils, at their summer home, Lake George, where they had a "colony of music students." Their motto seems to be, "Laugh and the world laughs with you."



ELIZABETH SIEDOFF,

the American pianist, recently returned to her Boston studio, and in the above picture is seen at the Riding Academy, Chestnut Hill, Brookline, Mass., greeting her kind friend whom she left behind for the summer and is again to ride for the winter. Miss Siedoff spent a delightful summer preparing her programs for the busy season ahead.

DAN BEDDOE AND HIS FAMILY,

photographed just before starting on a 225-mile trip home to Cincinnati from Winona Lake. The snapshot shows (left to right) Dan Beddoe, Mrs. Beddoe, their daughter, Mrs. Vermilya, and Mr. Vermilya. Mr. Beddoe's son Donald is sitting at the wheel. While at Winona Lake the well known tenor made fifteen records for the Rodeheaver Record Company. He starts his season in Cincinnati with a large class and a waiting list of eighteen or twenty. Mr. Beddoe's bookings this winter will take him to North Carolina, Kentucky, Tennessee, Florida, Wisconsin, Illinois, Ohio and Pennsylvania.

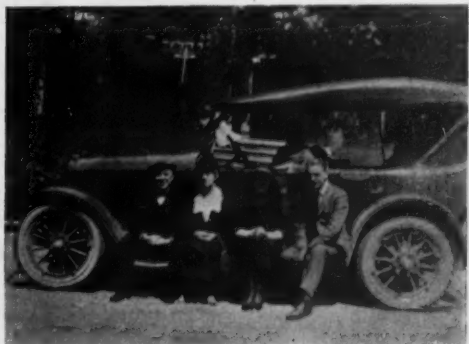




Photo by Charlotte Fairchild

ALFRED BOSWELL

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a work of art. To the mu-
sician engrossed in his art,
the Mason & Hamlin is a
source of joy and inspiration.

Cordially yours,

(Signed) Alfred Boswell.

VIENNA

(Continued from page 7)

than he does with Beethoven; this statement, however, does not in the least impair the excellent impressions he created here on the occasion of his first visit, which incidentally resulted in this engagement for no less than eleven symphony concerts here during the season.

A BRUCKNER PREMIERE.

Fritz Reiner's debut was one of the musical events scheduled in connection with the Theatrical Fair. During its two weeks' duration there was an abundance of other concerts as well, apt to meet with considerable interest, although not producing, with few exceptions, other than more or less familiar works and artists. There were two fine choral concerts by the Staatsoper chorus which did its accustomed good work. This time the chorus had chosen for its two appearances Mozart's Requiem and a Bruckner program comprising his Te Deum and the D minor Mass. Speaking of Bruckner, American admirers—if there be any, for it appears that in America this Austrian master is neglected—will be astonished to hear that only recently we have had here a veritable "first performance anywhere" of one of his compositions—an overture in G minor, which was written in the sixties and which will shortly be published for the first time on the occasion of the twenty-fifth anniversary of Bruckner's death. The first hearing of the work proved it to be a composition of little more than moderate importance which bears but slight relationship to Bruckner's later compositions, and which derives its interest from the personality of its author rather than from any inherent greatness.

HOT COMPETITION IN THE CONCERT FIELD.

A volunteer statistician has but recently disclosed the presence here of twenty or more concert bureaus. This number seems almost incredible, considering the fact that there are barely five concert halls in this city suited to first class concerts. Competition will be hot among the different managers and the public, one is inclined to hope, will profit by this state of affairs. This season, moreover, will bring a novel element—the foreigner from the West—for it really seems as though Vienna were gradually to be re-instated into her old governing position, and as though the time had returned when, next to that of Berlin, Vienna recognition was the aim most eagerly pursued by aspiring young artists from all over the world. The concert schedule for the next few weeks shows many such newcomers bearing French and English names still unknown today but destined perhaps soon to become stars on the musical horizon. Many of the old favorites are to return this year, who have of recent years declined to bestow upon us their genial gifts in exchange for our pitifully low-rated kronen, including Fritz Kreisler, Frieda Hempel, Carl Friedberg and others.

THE REORGANIZED ROSÉS.

Needless to state that chamber music, always a strong favorite with the more cultured among Vienna music lovers, will not be neglected this season. There will be among other things the regular subscription series of the Rosé Quartet, and it will be interesting to note whether this organization will, in the long run, be able to maintain its former high artistic standard, now that one of the most important among its members—Friedrich Buxbaum—has been replaced by Anton Walter, who is a cellist of some accomplishments, though not the equal of his eminently musical and polished predecessor. But no matter how the Rosés may eventually succeed, artistically speaking—and time only can give the answer—there can be no doubt that they have lost much sympathy by their action against Buxbaum, who was simply and cruelly discharged after twenty years' collaboration, and discharged at a moment when he was in danger of losing not only one of his eyes—which unfortunately he did—but his eyesight as well.

It will be well to emphasize the fact that the reasons which prompted this procedure on the part of Mr. Rosé were by no means of an artistic or even of a personal nature—as the MUSICAL COURIER implied in its remarkably frank comment on the Rosé affair, in its issue of September 1—a comment by the way, which in Vienna musical circles has been received with a feeling of genuine satisfaction.

Sympathies here are entirely with Mr. Buxbaum, and our public is happy to hear that, so far from being an invalid, he has just organized a new string quartet which will make its bow to Vienna audiences this season. It may be sure of a warm welcome.

PAUL BECHERT.

Denver Values Zerola Highly

Nicola Zerola, the well known dramatic tenor who is now on a solidly-booked transcontinental concert tour, recently sang in Denver, Colo., and, in the words of the Denver News, "May be numbered among the first few dramatic tenors on the American stage." The other Denver papers, the Post and the Times, more than concurred in this opinion. Said the former: "Few tenors have been heard in the last few years with such fine dramatic quality of voice;" and the latter: "His voice is one of magnificent volume." Among the places in which Zerola sings this month are Great Falls, Mont.; Spokane, Wash.; Portland, Ore.; Tappanish, Wash., and Twin Falls, Idaho.

DuPont Heiress to Study with de Reszke

Alicia DuPont, daughter of A. I. DuPont, one of the well known Wilmington family of that name, sailed recently on the S. S. Empress of India on her way to France, where she will spend the winter at Nice studying with Jean de Reszke.

Gardner to Teach at Belgian Conservatory

Samuel Gardner, the sterling young violinist and composer, will teach at the Belgian Conservatory in New York during the season 1921-22. As is well known, Ovide Musin is director of that excellent school.

Tirindelli Receives European Offer

Pier Tirindelli recently had an offer to act again as conductor of the Verdi Symphony Orchestra of Venice, Italy, a post which he held for some years prior to coming to this country.

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All the Programs, Excepting the School Matinee, Were Devoted to California Composers, and One Entirely to Natives of Berkeley—Fine Array of Soloists—Excellent Chorus and Orchestra Assist

Berkeley, Cal., September 26, 1921.—The three day music festival recently inaugurated by the art committee of the Berkeley Chamber of Commerce, which took place at the Greek Theater, attracted nation wide interest in that this festival differed from any hitherto held in America. All the programs, with the exception of the school matinee, were devoted to the work of California composers, and one program was exclusively of the work of Berkeley composers. Another important innovation was the fact that the programs were all centered around the composers, each of whom was paid for his services. The various vocal and instrumental artists were selected by the composers to interpret their work. Another important feature of the festival was the organization of a mixed chorus of nearly 300 picked voices, including many soloists. This chorus was intensively trained for the occasion by Eugene Blanchard, one of the younger musicians of the East bay cities, who is rapidly gaining prominence. The Festival Orchestra, a body of about fifty professional musicians, ably interpreted the numbers allotted to them, under the individual batons of William J. McCoy, Wallace A. Sabin, Ulderico Marcelli, Joseph D. Redding and Eugene Blanchard.

The significance of the music festival may be gathered from the following necessarily scanty review of the four programs, which contained many numbers of wide appeal and artistic worth.

On the opening night, September 15, Charles Wakefield Cadman presented a program of his own compositions, ably assisted by the Princess Tsianina, in Indian costume, who sang many of his well-known songs, including numbers by Cadman for the Ferdinand Earle production of "Omar

Khayyam," and excerpts from the opera "Shanewis." All these were exquisitely accompanied by the composer, who seemed too modest to take his fair share of the enthusiastic applause. His trio in D major was delightfully rendered by Antonio de Grassi, violinist; Arthur Weiss, cellist, and the composer at the piano. Under the direction of Eugene Blanchard, with Mildred Randolph at the piano, the Festival Chorus sang very effectively Cadman's three charming songs: "I Hear a Thrush at Eve," "Love Like the Dawn Comes Stealing" and "The Sunset Trail," with Lowell Redfield, baritone, soloist.

The program September 16 was devoted to the works of some of Berkeley's own composers, in each instance the composer taking part in the interpretation of his own numbers, and assisted, when necessary, by other artists. The program was made up of instrumental and vocal numbers by Fred Maurer, Jr.; two piano compositions by Thomas Frederick Freeman; dramatic reading by Mrs. Ralph Waldo Trine of her prologue to "Sempervirens," with quartet and flute accompaniment composed by Antonio de Grassi, who also contributed a group of his own violin solos; instrumental compositions by Henry B. Pasmore; songs by Catherine Urner; violin solo by Orley See; a group of part songs by Wallace A. Sabin, sung by the San Francisco Loring Club, male voices; and vocal and instrumental numbers by Prof. E. G. Stricklen, which included incidental music to his "Twelfth Night," rendered by an instrumental sextet, Orley See director. Other artists who assisted in the interpretation of the foregoing numbers follow: Lydia Sturtevant, contralto; Grace Becker, cello; Robert Rourke, violin; Lajos Fenster, viola; Arthur

Weiss, cello; Louis Newbauer, flute; Albert E. Rosenthal, cello; Suzanne Brooks, piano; Flora Rouleau, piano; Lena Frazee, contralto, and L. W. Cook, baritone.

Owing to showery weather the Berkeley Public Schools' matinee and the evening program of September 17 were postponed until September 24. On the afternoon of this day 2,000 school children gave a program which proved to be a remarkable demonstration of Berkeley's practical and theoretical musical training of her young people under competent teachers. The program opened with a combined band number of 150 pieces, followed by chorus singing, orchestral numbers, and so on through a varied and interesting program, which was arranged to show the successive steps of choral and orchestral work in the schools. Forty tots formed a unique and delightful kindergarten orchestra of home-made and other toy instruments, directed by a curly headed little fellow of five, illustrating rhythmic development in the very young. The prize high school orchestra contributed a couple of numbers with special distinction, under the direction of J. Leon Ruddick. Other leaders of groups of children were Earl C. Morton, Norinne Connelly, Victorine Hartley, May Wade, Sue Starkweather, Iva Smith, Glen Haydon, Adele Gilbert, March Clement, Luma Bole, Etta Ellerhorst, Elizabeth deLancie, Ethel Irvine and Mabel Wilson. The accompanists were Nola Goe, Corinne Wiley, Mrs. Franklin Bagnall, California McFarland, Mrs. Charles Osgood, Victorine Hartley and Alexander McCurdy. Shirley Irvine and Kenneth le Paze, boy soprano, were soloists.

Some of the composers of the Bohemian Club of San Francisco rendered the last concert on Saturday evening, September 24, under the general direction of William J. McCoy, distinguished composer and master of orchestration. The festival chorus and festival orchestra (with Alexander Saslowsky as concertmaster) did some fine work on this occasion, under the batons of William J. McCoy, Wallace A. Sabin, Ulderico Marcelli, and E. Blanchard. Owing to

(Continued on page 50)

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WHERE WILL HE TEACH?

"I hear from Norway that the great Norwegian composer, Christian Sinding has accepted a position as a teacher with one of America's big music colleges and is on his way to America. I have not seen the news in your paper and would be glad to know where he is going to locate."

Sinding is engaged as one of the faculty of the Eastman School of Music, University of Rochester, N. Y. He will be at the head of the Department of Composition, and is already in Rochester.

COURSE FOR SCHOLARS.

"I am a teacher, and, as you see, live in a small town in the west, where we have no facilities for hearing of the latest music publications, or of what is going on in the world of music excepting what we learn from the Musical Courier, which we read every week, and treasure. The Information Bureau has often given us splendid ideas about things musical, and now I want to know something special. Is there any list of pieces, vocal and instrumental, suitable for teaching both young beginners and more advanced pupils, good music by well known composers and not trash as is so often sent out to this part of the world? We are trying to make music a real feature of the educational life of our little town and it will be a help if you can give us any advice on the subject."

There is a Scholastic Series published by G. Schirmer, 3 East 43rd Street, New York City, that will probably be what you require. The list includes music for vocal and instrumental study from the easiest to the most difficult, with pieces for all kinds of instruments, not alone the piano, but also all the instruments used in an orchestra, also guitar, and seems to be most comprehensive. You can obtain a catalogue of this course by writing to the publishers.

A PAOLO MAGGINI.

"Can you inform me if there is a Paolo Maggini violin in New York City? Of course known to be a genuine Maggini. Or if there is a violin expert in the city who would know one, and where I could get the best information in regard to Maggini violins known to exist. I have a violin that has every indication of being one from all the information I have been able to obtain of them, but the story of it reads too much like a fairy tale to trouble you with. Any information you may give me would be enthusiastically received."

Giovanni Paolo Maggini, also sometimes written as Magini, was born in Boticino-Marino, Italy, August 25, 1580, and died at Brescia about 1631. He not only made violins, but also violas, cellos and double basses, the double basses being specially valued. The violins are said to have a soft, viola like tone. The label inside should read Gio. Paolo Maggini, Brescia. If your violin has that label it may be a genuine Maggini. It is understood that there is a Maggini violin in New York City, the information having been obtained at Wurliitzer's, West 42nd Street. J. C. Freeman, with the Wurliitzer Co., is a violin expert who would give you any assistance required.

MUSICIANS' LIBRARY.

"Can you tell me if there is any sort of a library, that is, a set of books about musicians that we could make use of in our club? We have not yet made up our program for the coming season, and would like to have miscellaneous ones this winter in order to give a sort of resume of what we have studied in previous years. We depend upon the MUSICAL COURIER to keep us in touch with all that goes on in the world of music. Thank you in advance."

There is a Musicians' Library, published by the Oliver Ditson Co., of Boston, Mass., comprising eighty volumes, each volume containing a biographical and critical essay by men of authority and reputation, and a carefully edited selection of the works of the composer or composers to whom the volume is devoted. This would seem to cover the ground you wish and you can obtain full information by writing to the publisher. The activity of the clubs this autumn is most encouraging as to what will be done throughout the country during the winter. There is no doubt that the Federation of Clubs, both state and country is a large factor in the interest shown. Ditson will be glad to send you a catalogue of the Musicians' Library.

ANY AUTOBIOGRAPHY?

"Would you do me the favor to let me know if any article or autobiography was ever written about Madame Galli-Curci, pertaining to her musical career. I am of course familiar with the interview written about Madame Galli-Curci by Harriet Brower in her book 'Vocal Mastery.' I have also read the article published by The Ladies Home Journal, when Madame Galli-Curci first sang in America, but I am anxious to know if anything else has been published. Will appreciate very much indeed any information you may be able to give me."

The Information Bureau is informed that there has not been any biography of Galli-Curci; there have been many articles about her appearances in different operas, while the dictionaries of musicians give only the barest outlines of her career.

FINANCIAL AID.

"My letter is to inquire if there is an organization which undertakes to furnish the financial means for a music student to make, or continue, her studies. I have heard there are such opportunities but know of none. Until this summer I have been able to meet all expenses, but owing to illness and reverses in my family, find I cannot continue as I wish, and as I am studying for concert work I feel I must not stop now."

There is no organization that furnishes funds for students. There are various prizes and scholarships available, as you will see in the Musical Courier each week, but at this moment they seem principally for compositions. Some of the music schools as well as some of the teachers give free scholarships—that is free lessons for a season, but many of these teachers do not publish these opportunities as they are swamped with applicants; some of those applying thought the school or teacher should not only furnish the tuition, but should also advance the financial assistance for them to make long journeys across the continent.

There are a number of teachers who give their services to talented pupils, but probably you wish to continue with your present teacher.

CHURCH CHOIR POSITION.

"Will you kindly tell me where I can get information regarding obtaining a church position in New York, Newark or the Oranges."

The International Musical and Educational Agency, Mrs. Babcock, Carnegie Hall, announces church, concert and school positions secured. Addison F. Andrews, 53 East 34th Street, and A. B. Patton, 251 West 42nd Street, are also church agents.

POSITION IN MUSICAL COMEDY.

"Could you tell me where I could apply for a position in a musical comedy? I am a baritone and have studied in Paris for two years under the best teachers."

Try at the office of Henry W. Savage, 226 West 42nd Street, New York City. You will see articles on musical comedy each week in the Musical Courier.

MANAGER WANTED.

"Having read your valuable paper for the past four years, and realizing how helpful you are in giving advice to young musical aspirants, I am writing to ask your advice. I have conscientiously, and under the most capable vocal teacher, studied singing for several years and have appeared at many Globe concerts and charity functions. I feel, however, that I have reached the stage where I might appear before the public in a professional way. I am not possessed of money, that being one reason for my difficulty in getting started on a career. The next reason is that I am unacquainted with people in the musical world who would do anything for a new singer, save only with financial backing. I feel that you, with your wide ex-

perience, could offer me suggestions as to how to break the ice, and perhaps refer me to a manager whose fees are not exorbitant, and who could procure engagements for me. Thanking you kindly for any trouble you may take."

Naturally a manager must have a certain amount of money in order to meet the expenses of an office, or even to pay postage, if letters are necessary to secure you concert positions. What you might do is to call upon some of the managers and find out exactly what the expense would be for making a beginning. Remember, there must be some expense to you or you cannot obtain the services of trained people with connections everywhere. Is your teacher in a position to introduce you to the public; that is, has your teacher a large acquaintance with musical people? Are you a member of any musical club? It certainly seems rather uphill work if you cannot afford a manager. There are clubs in your own city where you could make acquaintances, and it also seems as if your singing at the Globe concerts should have introduced you to a number of musical people. This may not sound very helpful to you, but the Information Bureau has, of course, no knowledge of the fees charged by managers, so it would only be by a personal call that you could obtain the correct information on that subject.

Mme. Sturkow-Ryder's Buffalo Festival Success

Tremendously popular was this sterling little artist, Mme. Sturkow-Ryder, at the recent National American Music Festival, winning all hearts both by her charmingly unaffected personality and her beautiful interpretation of all her programmed numbers. She made an instantaneous impression with the unique Indian melody fugue (Frederic Ayers), the exquisite "Reminiscence" (Howard Hansen) and Cecil Burleigh's "Snow Birds." Mme. Sturkow-Ryder is also a composer of fine ability, and she delighted her hearers with her own "Fantastic Pastoral" of thirteen numbers, her encores being Arthur Foote's prelude for left hand, and "Imps," by herself. She is contemplating the writing of a trio for the National Festival Trio, dedicating it to the National American Music Festival. She was entertained by her many friends during her short stay in Buffalo.

D'Alvarez to Sing in Vancouver Before Sailing

Marguerite D'Alvarez will be heard in recital under the direction of the Men's Musical Club of Vancouver, B. C., on May 18. The following day she will sail by the S. S. Niagara for Australia and will open her tour there in Sydney on June 24.

Jeffrey to Play with Minneapolis Symphony

Helen Jeffrey, violinist, will be the soloist with the Minneapolis Symphony Orchestra at the Auditorium, Minneapolis, January 29, 1922. She has also been engaged by the Baltimore Symphony Orchestra for December 18.



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National Opera Club Meets

Baroness Von Klenner in her address of welcome told of the pleasurable European trip she had during the summer. Her travels took her to Italy, Switzerland and the Isle of Sardinia. She had audience with the Pope, in Rome, and met many composers and artists of note while there.

Walter Chapman was warmly received, and proved himself a fine musician. He is a brilliant technician, with great skill in tonal values.

The theme of the day was "American Grand Opera," and Henry Hadley was the composer whose work was presented. Mrs. John R. MacArthur read a very comprehensive paper about Hadley's methods of work, his biography up to date and his scores.

Inez Barbour-Hadley sang a group of her husband's songs with much charm of manner and a very sympathetic voice. The setting of Tagore's poems were very lovely and her interpretation of the aria from "Cleopatra's Night" was splendid in expression and clarity of tone; it was given with remarkably clear diction.

Havrah Hubbard has been engaged for the season as official lecturer and at future meetings will give operalogues, with piano illustrations by Edgar Bowman.

The National Opera Club Choral of mixed voices, under the direction of Romualdo Sapio, meets Tuesday evenings at 807 Carnegie Hall. Those desiring to join may make arrangements by seeing Director Sapio at 7.45 p. m. any Tuesday evening at that address.

At the "125th Street Week Celebration" several members of the National Opera Club appeared in new roles. Mrs. Owen Kildare, publicity director of the club, was chairman and publicist for the "Baby Parade and Children's Carnival," which was probably the largest event of its kind ever held, with thirteen hundred children in line of march, each with an attendant. Baroness Von Klenner donated a five dollar gold piece as a prize and was one of the judges of the fourth division. Her judgment was taken on the best fancy costumes and historical costumes.

Augusta McManus, treasurer of the National Opera Club, and her sister, Mrs. Webber, were on the executive committee.

Mr. McKay donated the band of sixty pieces which led the parade and played excellent music. During the judging at Mt. Morris Park a concert was given by the "Woodman of the World Band," alternating with the National Biscuit Company Band.

Jacobsen Back from Trans-Continental Tour

Sascha Jacobsen, the violinist, has just come home after a summer spent in the western part of Europe. Mr. Jacobsen did not go over until July, too late for even the London season, but he has completed arrangements for next season and will make his debut in the British capital in June of next year. This summer, according to Mr. Jacobsen, who dropped in to say "How-do-you-do?" to the *MUSICAL COURIER*, he only looked at clothes and managers while there. Next he went to Paris, staying there quite a while, and then for a trip which took him first to Montreux, Switzerland, then through the Black Forest, back to Mainz and down the Rhine to Cologne, from which he made a special side trip to visit the Beethoven birthplace at Bonn. Mr. Jacobsen then returned to Paris with the rest of the party, which included Mr. and Mrs. Alexander Kahn and Mr. and Mrs. E. J. de Paty, the two gentlemen being partners in the Lutece International Agency, Paris.

It was his intention to go farther into Europe and spend the winter there, but he received so tempting an offer to return to America that felt unable to decline it. Mr. Jacobsen was the first of the distinguished artists to break the way into the moving picture theaters, his appearance at the Capitol, New York, last spring having made a distinct stir in the picture theater world. The result was that his managers had inquiries from cities all the way from here to the coast and Mr. Jacobsen is solidly booked all through the winter at the best theaters throughout the United States. His first tour will take him as far as Chicago, and when he is finished there he will in all probability go to the Pacific Coast. Mr. Jacobsen, the first prominent artist to play in the moving picture theaters, had the courage of his convictions. That his example has since been followed by others prove that he opened what will without doubt be a new and lucrative field for concert artists.

St. Louis Falls Under Werrenrath's Spell

Reinald Werrenrath gave his opening concert of the 1921-1922 season in St. Louis, September 21, where he helped to celebrate the centennial of the Missouri Grand Lodge, A. F. and A. M. About 7,500 people were assembled in the Coliseum, including the Governor of Missouri, who addressed the huge audience. The St. Louis Times of September 22, in commenting upon the baritone's part in the program, said:

The huge audience fell immediately under the singer's spell in the "Prologue," in which he revealed his fine and silvery notes, the velvety smoothness of his middle register and a suggestion of the quality of his lower tones, and forecast a bit of the authoritative fire which was revealed later when he so superbly sang Walter Damrosch's arrangement of Kipling's "Danny Deever." Mr. Werrenrath brought a superb art, and those large sonorities of his powerful and superbly responding vocalism.

The St. Louis Globe-Democrat had this to say:

The great voice of the noted baritone filled every corner of the building and not a sound came from the assembly until the clamor of applause at the conclusion of the aria, applause so sincerely appreciative, that Werrenrath was called back to the stage to sing an encore. The old English ballad, "Drink to Me Only with Thine Eyes," brought even greater applause than the original number.

Then came Sullivan's "Lost Chord," every one of its deep tones being brought out perfectly. "Danny Deever" Werrenrath sang especially with dramatic intensity. As an encore he sang "The Battle Hymn of the Republic," and sang it so earnestly that with one accord the whole assembly joined in the second stanza.

Hackett Scores with New Vanderpool Song

On the Friday night program of the National American Music Festival, Arthur Hackett was a star attraction, and he returned to New York immediately after the performance, arriving Saturday morning. One of the first things he did was to telephone Frederick W. Vanderpool to say that his encore had made a bigger hit than any number on his program. This was a new song, "Come, Love Me."

It is not often that an encore carries off the honors of a program, but Mr. Hackett reports that it was so well liked that he has decided to use it on his entire tour this season.

RICHMOND PREPARING FOR VIRGINIA PAGEANT IN MAY

Concert Season to Offer Many Fine Events

Richmond, Va., October 10, 1921.—Plans thus far made for the musical season of 1921-1922 promise activities of rather more than ordinary interest. Probably the most important matter on which the local interests are working is the Virginia Pageant, commemorative of the early history of the State, which will be given during May of next year. It will be allegorical in character, with community music and many other accessories. A local corporation has been organized to underwrite the pageant and a brilliant celebration is expected.

Two concert series are in prospect, that of the Musicians' Club of Richmond, an annual event for some years, this year more ambitious than heretofore; also a series promoted by Mrs. Wilson-Greene, of Washington, D. C. Concerts in Mrs. Wilson-Greene's series will be those of Galli-Curci; also the Metropolitan Opera Quartet, with Alda, Lazzari, Hackett and Zanelli, November 18; John McCormack, November 29; Louise Homer, December 6, and the Boston Symphony Orchestra, with Pierre Monteux, January 30. From general indications, the Wilson-Greene series is being well subscribed.

The annual series of the Musicians' Club will include eight morning musicales, given by club members, and four artists' concerts. The first of the artists' concerts will be given by the Salzedo Harp Ensemble, with Edna Thomas, mezzo-soprano, followed by Eily Ney, pianist, November 15; the Flonzaley Quartet, February 8, and Marie Sundelius, soprano, April 24. Students' recitals form a part of the club's program, and its season is always fully subscribed.

Local teachers have opened studios and are hard at work. Among the new arrivals in Richmond is Forrest Dabney Carr, basso, who is now a member of the First Baptist Quartet choir, succeeding Marcus Kellermann, who has left the city. Mr. Carr has opened a studio in the Corley Building, for the teaching of voice. He was one of the soloists at the last Wednesday Club Festival, singing with such success at the matinee concert that he was induced to come to Richmond.

Howard Bryant, for several years baritone soloist at the Second Baptist Church, has taken the direction of the music at the Centenary Methodist Church, where he has installed a vested chorus choir, the first of that denomination in this section. It is noteworthy that Grove Avenue Baptist and Grace-Covenant Presbyterian, have also installed vested chorus choirs. J. G. H.

Splendid Course at Ann Arbor

The forty-third annual Choral Union Concert Series of the University Musical Society, Ann Arbor, Mich., this year includes concerts by John McCormack, November 22; Ignaz Friedman, December 5; Fritz Kreisler, January 9; Erika Morini, February 3; Rosa Raisa and Giacomo Rimini, March 14. There will also be an extra concert series of five programs to be presented by the Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor. This, the third annual, will enlist the services of Estelle Liebling, Raoul Vidas, Ossip Gabrilowitsch, Hans Kindler and Bendetson Netzorg, pianist, as soloists. These concerts will all be held in the Hill Auditorium, and judging from the enthusiasm which prevails, there will be few empty seats. Much of the credit for these excellent series is due to Dr. Albert A. Stanley, who this year retired as musical director of the University Musical Society.

Minnie Carey Stine Reengaged

Minnie Carey Stine, contralto, who has sung the past season at the Temple Beth Miriam, Long Branch, N. J., has been reengaged for next season. This Temple is one of the biggest, both musically and financially, in the United States, and the immediate reengagement speaks well for the splendid work of this rising young contralto.

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MUSIC ON THE PACIFIC SLOPE

(Continued from page 47)

the postponement of this concert Joseph D. Redding was not able to be present to conduct his own "Fantasia."

NOTES.

The Berkeley Chamber of Commerce art committee inaugurated the Music Festival "to promote a better understanding of the compositions of California musicians and to win public support for the creative artists living in Berkeley." All profits are to be devoted to a war memorial.

An orchestra of bay musicians, led by Inez Carusi, well known harpist and composer, is planned by the Tamarcraft Club. The personnel of the new ensemble will include as concertmaster the Russian violinist, Jacob Fidler.

Rehearsals for Mendelssohn's "Hymn of Praise" are well under way, and the oratorio will be given in Berkeley this fall, under the direction of Paul Steindorff, who, for many years has ably directed the Berkeley Oratorio Society.

As a prelude to the music festival a special musical service was given at the South Berkeley Community Church. Charles Keeler, secretary of the Chamber of Commerce, and Gilbert Moyle, head of the music festival committee, spoke on "The Spiritual Value of Art." An attractive program was also given at Park Church by the choir, assisted by Harry Hein, bass; Arthur Garcia, violinist, and Eva Garcia, pianist.

The program of music for the Sunday Half Hour of Music at the Greek Theater, September 11, was given by Orley See's Violin Quartet, assisted by Norman Stewart Macdonald, baritone. The ensemble included Dorothy Hospitalier, Reva Patrick, Mabel Lockhart and Orley See, with Grace Jurgens at the piano.

"The Campanile Song" (the first music written specially for the chimes of Sather Tower at the University of California), by Leopold Jordan, met the approval of Chimes-master Henry Safford King, who included it in his program recently prior to a program of the music festival.

The University of California is planning to build a huge stadium to seat 70,000 persons, and a campaign to raise one million dollars for the fund is in progress.

The piano section of the Alameda County Music Teachers' Association, under the leadership of Elizabeth Simpson, held its first meeting recently at Miss Simpson's studio, when a paper on "The Psychology of Teaching" was read by Edna Cornell Ford, followed by an open discussion. A musical program was given by Mrs. G. A. Wheeler, vocalist, and Helen Marchant, pianist.

Rehearsals for the second production of Handel's "Messiah," to be given by the Berkeley Oratorio Society, are in progress under the direction of Paul Steindorff.

E. A. T.

MUSIC IN BELLINGHAM

Bellingham, Wash., September 30, 1921.—The Sunday Evening Forum was opened with a harp, flute and vocal concert by Ruth Linrud (harp and voice), and her brother, flute. The hall was more than filled to capacity, many being turned away.

The second Forum program was given by Ben Scoville, who impersonated several characters in the religious drama, "The Sign of the Cross." Raymond Meyers, tenor, was soloist and song leader for the occasion, Mrs. Meyers acting as accompanist.

The Twentieth Century Club offered its initial season program, Mrs. John Roy Williams in charge, with Lois Woodworth Grant, soloist; Edith R. Strange, accompanist, and Victor H. Hoppe, dramatic reader. The University Club also gave its opening program with Mildred Byles in charge. Sylvia Gilfillen, formerly of the Gilfillen-Hatley Quartet, will attend the University of Oregon this year. Miss Gilfillen is preparing to teach voice in the Eugene College.

Mildred Robinson, pupil of Mme. Davenport-Engberg, of Seattle, went to Seattle, where she will appear in concert. Miss Robinson was accompanied by her mother, Mrs. J. K. Robinson; Helen Clark, contralto; Joseph Phillips, baritone, and Thomas H. George, pianist, appeared here in joint recital on Monday, September 19.

The Bellingham Women's initial meeting of the year was held Wednesday afternoon, September 21, at the Afterschool clubhouse. The program was given by Byrd Elliott, thirteen-year-old pupil of Arthur Vaughan, Seattle's well known violin teacher. Miss Elliott performed a program of exacting and difficult music. It is given to only a few to gain such a mastery of this instrument as she displayed throughout the program at such an early age. Altogether she showed herself to be well taught as well as gifted. Her teacher, Arthur Vaughan, appeared with her in two caprices by Wieniawski for two violins, furnishing pleasing variety to the program. The accompaniments were ably played by Irene Hampton.

A students' recital was held at the home of Lois Woodworth Grant September 21. Those participating were Marie Beecher, Leona Hawkins, Miriam Bixby, Cecelia Fox and Virginia Lee.

Mabel Marshall Burnet, dramatic reader, and Lois Woodworth Grant, contralto, were heard in recital at the M. E. Church September 29. Mrs. Burnet is a favorite here, having been heard many times. Mrs. Grant is a new member in musical circles.

L. V. C.

Haarlem Philharmonic Holds Executive Meeting

The executive board of the Haarlem Philharmonic Society, Mrs. Everett Menzies Raynor president, met October 3, at the Waldorf-Astoria. There was much to be discussed in order to insure the excellence of the musicales for 1921-1922. About a year ago it was decided to increase the membership, with the result that the 500 mark set as the goal has been about reached.

A pin, which is to be worn by the president during her term of office and then turned over to her successor, was presented to Mrs. Raynor by Mrs. Frank Littlefield on behalf of the society. A retiring president's pin was given to Mrs. Littlefield, being pinned on by Mrs. Thomas Jacka.

It has been decided to make the December musicale "Daughters' Day," with the daughters of members as honor guests.

The new officers of the society are Mrs. Everett Menzies Raynor, president; Mrs. Frederick A. Duneka, vice-president; Mrs. Thomas Jacka, second vice-president; Mrs. Sturges L. Dunham, recording secretary; Mrs. Francis M. Leake, corresponding secretary; Mrs. William G. Brady, treasurer. Mrs. James E. Burt is chairman of the music committee, and Mrs. Frederick Earle Bertine of the publicity committee.

WASHINGTON TO HEAR MANY NOTED ARTISTS

Numerous Concerts Booked and New Interest Awakened in Musical Events—Army Music School Moved from Governor's Island to Washington Barracks

Washington, D. C., October 6, 1921.—The ranks of the Washington musical fraternity are due for an unprecedented though friendly invasion. The demand for "time" in the already established studio constantly increases as names are daily added to the long list of New York teachers coming to Washington this winter for a day's teaching or more. The reaction should be good.

Adriano Ariani is in preparation and rehearsal a spiritual concert. This will be given under the auspices of the Georgetown University in honor of the anniversary of the death of Dante. The intention is to repeat the program given last June in Ravenna, Italy.

T. Arthur Smith, Inc., has long since announced his "Ten Star Concerts" for 1921-1922. The New York Symphony will as usual be under the local management of Mr. Smith.

Katie Wilson Greene has announced a long list of talent for her concert course, and in addition will manage locally the Scotti Opera Company. Mrs. Greene's activities are far reaching as she has arranged a series of concerts in three or four large towns near Washington.

Victor Herbert acted as guest conductor at the Rialto Theater the week of September 18. He was, while here, the guest at many luncheons, dinners and other entertainments and on several occasions made speeches.

The United States Government, through Secretary of War Weeks, has accomplished the transfer of the Army Music School from Governor's Island, New York, to the Washington Barracks.

The National Peace Carillon has received the formal approval of the General Federation of Women's Clubs. Paul Cret, architect of the Pan-American Building, has made preliminary sketches for the bell tower, a tower which will be 300 feet high and carry a bell for each state in the union. Through the personal visit to the master bell founders' establishment in Loughborough, England, over a year ago, Mary Cryder, a member of the National Peace Carillon Committee, influenced John Taylor, of Taylor Brothers, to come to Washington, and he has selected the site for the Carillon. The bells will be tuned chromatically.

N. Mirsky, with his newly organized orchestra at the Metropolitan Theater, effectively added music to the filming of the "The Old Nest." Flora McGill Keefe, mezzo soprano and pupil of Herbert Witherspoon, sang the "Little Gray Home in the West." This engagement of leading singers should be encouraged. Frances Scherger, soprano soloist of the Mt. Pleasant Congregational Church and artist pupil of Mrs. Dalglish, was, it is understood, the first to be so engaged in Washington.

D. R.

Brahms Club Commences Second Season

On October 4 the Brahms Club, a ladies' choral society, held its first rehearsal of the season under the baton of its organizer, Leo Braun, at the Metropolitan Opera House studios. One evening last May this club gave its first public concert before a crowded house. Today it is an organization of splendid attainments. Although in its mere infancy, the blending of the different choirs, the thorough musicianship with which the most difficult numbers were rendered, placed the Brahms Club on a par with the best choral clubs in existence. All of these attainments are due to Leo Braun's indefatigable efforts, to his ability, to his intense personality and knowledge of the work to which he is devoting all of the spare time left him by his numerous pupils.

The enrollment of the club this season is heavy in spite of the rather severe test to which all applicants are put, and the Brahms Club counts twenty more adherents than it did last year. The repertory is being considerably enlarged and surprises are promised for the next public concert which is scheduled to take place in the early part of the season.

Rehearsals are being held every Wednesday evening at Studio 65, Metropolitan Opera House Building, and a limited number of new applications for active membership will be considered.

Praise for Klibansky's Master Classes

Sergei Klibansky, vocal instructor of New York, has received the following letter from the director of the Cornish School of Music in Seattle, Wash., after the termination of his second term of master classes there during July and August:

My dear Mr. Klibansky:

It is certainly a joy to me to have some one on the faculty who takes such a personal interest in the school. It is that personal interest that you take in every individual, from the office force to your own class, that makes your work such a success. The part of your work that seems interesting to me is, that you deal in principles upon which your pupils may work and build without continually going to you for guidance. I have watched the pupils during the past year who studied with you a year ago, and their work has grown month by month. All this leads me to realize that you have given them principles upon which they may work and build their own voices.

It was very interesting to me that your class this summer was even bigger than last year, which also made me realize that a big name is not worth much unless there is behind it real constructive work. The fact that the pupils continue to come to you the second season, the fact that you had enrolled almost all the pupils who were here the season before, and additional pupils brought through them, has been very gratifying.

You have my very best wishes for a most successful season.

Very sincerely yours,

(Signed) NELLIE C. CORNISH,

Director of the Cornish School, Seattle, Wash.

September 27, 1921.

THEO KARLE OPENS PORTLAND'S SEASON

Oregon State Music Teachers' Association to Hold Convention—Notes

Portland, Ore., October 3, 1921.—Portland's musical season opened on Saturday evening, October 1, when Theo Karle, tenor, assisted by Enrique Ros, Cuban pianist, appeared in the Public Auditorium. Mr. Karle's program included arias by Handel-Bibb and Ponchielli. He also sang a group of Samoan love songs by Stickles. The tenor, who has a large following here, was heartily applauded. Harold Hicks furnished excellent accompaniments. Mr. Ros disclosed authority in his playing of Chopin's polonaise and other classical gems. He, too, had distinct success. The concert was managed by Sidney G. Lathrop.

NOTES.

With Arthur Hackett, tenor, as soloist, the Portland Symphony Orchestra, Carl Denton conductor, will open its eleventh consecutive season on November 2.

Laura Jones Rawlinson, exponent of the Dunning System of Improved Music Study, is leaving for New York, where she will visit with Mrs. Dunning.

Tosca Berger, Australian violinist, is a newcomer and has decided to remain here for the winter.

The Oregon State Music Teachers' Association, Frederick W. Goodrich president, will hold its annual convention in Portland on November 25 and 26.

Martha Reynolds, secretary of the Oregon chapter of the American Guild of Organists, has been appointed organist of the Sunnyside Congregational Church.

Dent Mowrey, composer-pianist, is orchestrating a symphony which he has composed.

The Oregon chapter of the American Guild of Organists, Mrs. J. Harvey Johnson dean, is planning a series of organ recitals to be given in the various churches of the city.

E. Bruce Knowlton is organizing a chorus of women's voices.

The Reed College Chorus, Elizabeth Gore director, has resumed rehearsals.

Harold Bayley, violinist, has opened a school for players of orchestral instruments. J. R. O.

Polah Makes European Tour

Andre Polah, the young Belgian violinist, who has been abroad all summer, is having an extremely interesting tour, according to his manager, Harry H. Hall. A letter just received from Polah tells of his recent concert in Paris at which he played, with Adolphe Hallis, the English pianist, the sonata of Sylvio Lazzari, the French composer. Polah also included the sonata of Goossens, being the first public rendition of the work, which was greeted with tremendous enthusiasm. Later, in another concert, the composer accom-



THREE OF A KIND.

A variety of expressions depicted on the countenances of the three musicians snapshot on a Paris by-street this summer. From left to right they are Adolphe Hallis, pianist; Eugene Goossens, composer, and Andre Polah, violinist.

panied Mr. Polah in this work. Paul Dupin, the French composer, has dedicated a new work to Polah and has appeared several times with him publicly in Paris and elsewhere.

Sascha Jacobsen has been visiting the Polahs—Mrs. Polah is perhaps better known as Gwen LaGalliene, daughter of the American poet—and the two musicians recently gave an invitation concert at the Academie Moderne. The program included the Goossens sonata played by Polah, the A major Brahms sonata played by Jacobson, and the concerto of Bach for two violins. Adolphe Hallis was at the piano for this affair.

After a tour including Mainz, Wiesbaden, Cologne, Berlin, Vienna, and Munich, Mr. Polah returned to Paris for a recital October 16, at the Trocadero, and is sailing late in October for New York. An extensive concert tour including many appearances in California and the Southwest has been arranged by Mr. Hall for the distinguished young violinist.

Florence Otis Pupils' in Recital

Florence Otis presented Rae Russell Lauer, soprano, and Doris Schroder, contralto, in a delightful program at her Metropolitan Opera House studios on Wednesday evening, October 12. Miss Schroder has a rich contralto voice, and the aria from "Orfeo" was sung with color and feeling. The group including "Peggy," "De Bogey Man," and "Lilac Tree," was especially well done. Miss Lauer also had several groups, and sang the "Un bel di" from "Butterfly" with splendid interpretation. The program was

concluded with a duet, "Still as the Night," beautifully sung.

Many guests were present, refreshments were served, and it proved to be a most enjoyable evening.

Schnitzer Bookings Far in Advance

Germaine Schnitzer, who made her first appearance of the season on Sunday evening, October 16, when she was



GERMAINE SCHNITZER,
pianist.

heard in joint recital with Anna Fitzu, at DeWitt Clinton High School, New York, has engagements which promise to keep her busy until Christmas. Among the cities where she will be heard are New York, Boston, Chicago, Phila-

delphia, Detroit, etc. She has also been booked for an appearance on December 6 with the Tuesday Musicales of Rochester, this being her fourth engagement with this society. Mme. Schnitzer is to leave for Europe early in 1922, numerous tours having been booked for her there. In March, she will be heard in Austria, Czechoslovakia and Germany; during April she will appear in Scandinavia, and May and June will find her giving concerts in France and England. Her present plans call for a summer spent abroad and another tour of concerts in the fall.

Vecsey Highest Priced Artist in Berlin

Correspondence just received from Berlin indicates that for the unexpected concert which Ferenc Vecsey gave on Sunday, September 18, at 11.30 in the morning at the Scala, with Walter Meyer-Radon at the piano, a charge of fifty marks as maximum, with six marks as minimum was made.

Glancing over the Berlin announcements of the same time, one can gather that no other artist appearing there obtained more than thirty marks, and yet twenty-four hours after the box office was opened every seat in the huge house was sold out.

Mr. Vecsey curtailed his visit to the American Ambassador at Rio de Janeiro, Brazil, to slip over to Europe to play these few important engagements in Berlin and Scandinavia, prior to his forthcoming tour of the United States.

Portable Chairs at Schumann-Heink Concert

On October 5, Ernestine Schumann-Heink sang at a benefit performance for the Society for the Control of Tuberculosis at Saranac Lake, N. Y., in the Pontiac Theater. A grateful telegram of appreciation from that organization after her performance follows:

"Madame Schumann-Heink sang to largest audience theater ever held. Portable chairs sold and hundreds turned away. Great success. Many thanks for coöperation."

The above was signed by A. H. Caywood, the executive secretary of the society, and expresses in brief the success that the great contralto scored on this occasion.

Tiffany Meets with Success

Marie Tiffany, the gifted soprano of the Metropolitan Opera Company, who appeared at the Academy of Music in Wilmington, N. C., on September 28, was received with great enthusiasm. The Wilmington Dispatch spoke of Miss Tiffany as "the possessor of a soprano voice of fine quality, large range and ample power, always singing sweetly and with understanding."

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Many organizations have tried to educate the general public of America in that which is worth while. The presentation of grand opera in understandable English is one way of enabling all people to enjoy and appreciate the great works of the masters. The Grand Opera Society of New York has been in existence two seasons, and under the founder and director, Charles Trier, the eminent stage director, has given many performances of the standard operas, and everywhere has met with approval. The chief aim of the society is to afford talented and aspiring singers that opportunity lacking in America, to prepare themselves in the much needed routine, ensemble work, and actual expression before the public, in the roles for which they are fitted.

It also aims to educate the masses—even the children in the schools—to know and love the best in music. Performances have been given in Patchogue (two), for the Federation of Associated Charities, for the "America First" Club, and twenty-five performances in the public school auditoriums of Greater New York, as well as for many clubs. Manager Frohman endorses the club, and an expression of appreciation of the conductor, Director Zilpha Barnes Wood, was a beautiful silver tipped baton, with inscription, "To Zilpha Barnes Wood, from the Grand Opera Society of New York." Headquarters of the society are at the Hotel St. Andrew, and singers will be welcomed there by the director.

EMMA THURSBY RESUMES WORK.

Emma Thursby, the well known prima donna and vocal teacher, who has been passing the summer on Long Island and at New London, where she visited one of her former pupils, Mrs. Viggo Bird, has been spending the past six weeks in the Adirondacks, at Lake Placid Club, enjoying the wonderful air and gorgeous autumnal foliage of the mountains. One day she had tea with her old friend and fellow artist, Marcella Sembrich, and on October 9 George Hamlin gave a tea in Miss Thursby's honor, at which he and his daughter sang, to the great delight of the numerous guests.

MME. ZIEGLER QUOTES CARUSO.

At the opening musicale given by Mme. Ziegler at the Institute of Normal Singing, October 4, she gave a talk in the form of "Notes on Singing," these notes having been given her personally by Caruso. They form the basis for this season's vocal work, all students being required to spend two half hours daily in exercises for breath support for health and voice. All of Mme. Ziegler's ideas are well worth publicity, for she invariably says things which are true and beneficial to the singer.

CLAIRE SPENCER IN OLD IRISH SONGS.

Claire Spencer, known as "the Irish contralto," was a member of the company which gave the Irish picture, "Knock Na Gow," at the Lexington Opera House recently. She was featured in her specialty of Irish songs, and was greatly enjoyed. She is a valuable assistant to Florence Foster Jenkins, founder and president of the Verdi Club, having always managed the annual operatic performances, as well as singing the contralto roles. She sang Amneris in the performance of "Aida" last April. A Beachurst, L. I., daily paper spoke flatteringly of her singing of songs at Hotel Chateau-Thierry last month, mentioning her "tremendous and expressive organ."

THE SOUTHLAND SINGERS' PLANS.

The Southland Singers gave a "Members' Homecoming Sociable" October 13 at the Hotel Plaza. New members were introduced and proposed. Coming dates include two musical afternoons, dancing, two card parties, masquerade ball, grand concert and dance, to be held at the Hotel Plaza in the new ballroom; annual "Oriole Luncheon" at Hotel Astor, April 22. Choral rehearsals under Conductor Leroy Tebbes every Monday evening until April, 1922, suite 110, Carnegie Hall. Social features of the season will be two card parties, afternoon and evening, and the masquerade ball, with prize for best character masque and for most comical costume.

N. A. O. EXECUTIVE COMMITTEE MEETS.

October 10 the executive committee of the National Association of Organists, Reginald A. McAll, chairman, met at headquarters, Church of the Holy Communion. All bills were reported paid, with a balance of \$481.60. Mr. Riesberg handed in \$65, paid by advertisers in the Philadelphia official program, and reported some \$50 still due. Seven hundred and fifty-five members are at present registered. Greetings were read from various new State presidents, including Dean J. W. Norton, of Chicago. ("Fine fellow," said Noble.) Waldo Pratt, of Hartford, wrote that his motto was "Work Quickly and Continuously." The report of the reference committee between builders and organists, of which Messrs. Noble and McAll are members, was submitted and approved. Those present were all well known organists, including President Fry, Chairman McAll, Misses Whitmore and Fox, and Messrs. Noble, Swinnen, Farnam, Sammond, Doane, Keese and Riesberg.

McCALL LANHAM SONG RECITAL.

At Chevy Chase School, Washington, D. C., where McCall Lanham is head of the vocal department, he gave a song recital October 5 with the following program, which is printed as a fair sample of his repertory: "Love Me or Not," Secchi; "My Lovely Celia," Munro; "Serenade" from "Don Juan," Mozart; arioso, "Benvenuto," Diaz; "Poème de Mai," Dubois; "L'Angelus," Breton folk tune; "Dis-moi que tu m'aimes," Hess; "Je pense à toi," Gramm; "Serenity," Salter; negro spiritual, "Standin' in de Need o' Prayer," Reddick, and "Sunset," Russell. Mr. Lanham is an acknowledged master of French, having studied in France, and, moreover, having attained high rank in the French army during the world war. He also invariably sings songs by American composers, the last three of the above group being by our own native musicians. He is also an expert pianist, perfectly capable of playing any accompaniments ever written.

TOMIJIRO ASAI IN KEATOR CHURCH.

A letter from Tomijiro Asai, the tenor, says: "I made my formal bow before the public October 2 by singing 'If

with All Your Hearts' and 'The Soft Southern Breeze' at Mrs. Bruce S. Keator's church in Asbury Park." Those interested in this young Japanese tenor are vigorously pushing his interests; he is likely to sing at Lake Mohonk.

THE MISSES HOYT BUSY.

Frances Millet Hoyt gives instruction in piano and voice, and Grace Hoyt teaches violin, both sisters coaching and accompanying singers and instrumentalists. It will be recalled that these sisters made a coast to coast tour with Sousa's Band a few years ago. Their annual concert is also a highly enjoyable affair.

VIOLA WATERHOUSE-BATES RESUMES TEACHING.

Viola Waterhouse-Bates, so long the solo soprano of St. Paul's M. E. Church, West End avenue and Eighty-sixth street, has resumed teaching at her residence studio, following the summer spent in their beautiful home at Shelter Harbor, R. I. (Musicology). Her song recital in Aeolian Hall last year brought her special prominence and won for her an extended circle of admirers.

RUBY GERARD ON TOUR.

Ruby Gerard (Mrs. de Laet) was on a six days' concert tour last week, her violin playing giving her success everywhere, with many return dates. She played for Prof. Sevcik at Ithaca, and says of him, "A charming old man." Miss Gerard is recalled as a fine violinist of public record some years ago.

ELIZABETH TOPPING HAS BEST CLASS.

Elizabeth Topping, who teaches both in New York and at a private school in New Haven, says she has the best class of piano pupils she ever had. It is still early in the season, so this class will be still further increased. She expects to be heard in a piano recital later.

TILLY HUGHES WINS PRAISE.

Mme. Tilly Hughes, Welch contralto, who is now studying with Elizabeth Kelso Patterson, gave a very successful recital in the latter's studios very recently. Mme. Hughes has a rich contralto voice, well trained, and sings with fine interpretation and feeling. She has elicited much praise wherever she has been heard. For several Sundays she has sung at the West End Presbyterian Church of New York, and has been engaged for a number of recitals in New York and vicinity.

GRASSE NUMBERS ON BALDWIN PROGRAM.

One of the most appreciated numbers on the program given by Samuel G. Baldwin at his organ recital of the College of the City of New York, October 12, was the "Festival March" by Edwin Grasse. Mr. Grasse, blind violinist, organist and composer, will give a recital at Aeolian Hall November 19, playing both violin and organ. Among his organ numbers will be Bach's "St. Ann's" prelude, the Liszt preludes, and his own organ sonata, op. 40.

GUSTAVE BECKER PUPILS IN IMPROMPTU PROGRAM.

Sunday afternoon, October 16, pupils of Gustave L. Becker gathered in his Carnegie Hall studio to discuss

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plans for the season, and for an impromptu program. Besides the continued course of Bach lectures, there are to be others on music as a science, as a language, and as an art. Later, several of the advanced pupils will give individual recitals, assisted by other artists. The program of the afternoon was given by Edna Hudson, Estelle Perlitch, Hazel Escher, Gertrude Casriel and Charlotte Jaekle, and included numbers by Bach, Schubert, Schumann, Mendelssohn, Liszt, Chopin, Moszkowski, Rachmaninoff and Saint-Saëns. Their playing was marked not only by very good technique, but also by discrimination in tone color and dynamics.

CAPOUILLIEZ IN TWO RECITALS.

At Buck Hill Falls Hotel, near Cresco, Pa., October 5, F. Reed Capouilliez, baritone, who gave a recital at Chalif's, October 25, was heard in an hour of song. This is an all-the-year hotel of highest class, which gives its patrons varied evening entertainments. It was his sixth visit as a singer, which speaks well for his popularity. He sang songs by Mana-Zucca, ("Nitchivo" being one of his best successes), Salter, Densmore, Florida, Deems Taylor, Watts and others. Similarly he appeared in Port Chester October 13, singing much the same program, with much the same success. At both places his accompanist was Mr. Riesberg.

LUND-WENTWORTH-HAMPSON MUSICAL EVENINGS.

Charlotte Lund, mezzo soprano, and Edward S. Wentworth, tenor, with Warden Hampson, pianist, gave evenings of music, the first at the Bowery Mission, October 11, the second for Vassar College, October 15. Mme. Lund sang songs by modern composers, including the Americans Densmore, Kramer, Nevin, Bassett, and Mr. Wentworth had similar numbers. Lynnwood Farnum, the well known organist, will give a recital in the Vassar College course November 7.

GERTRUDE WHITE IS LYRIC SOPRANO.

"Gertrude White is the possessor of a beautiful voice which she handles with skill. I can recommend her work highly (Signed) William C. Carl." This recommendation, as well as quotations from leading musical papers, are printed together with a picture of the comely Miss White on a folder issued by her. Her success in a concert at Hotel Majestic in June of this year, given by the Music Temple of America, Inc., is recalled by many persons who heard her sing at that time.

YONKERS CHURCH ANNIVERSARY MUSIC.

The thirty-fifth anniversary of the First Methodist Episcopal Church of Yonkers was celebrated by a series of meetings, special services, etc. A handsome eight-page folder was issued containing the complete programs, the music being in charge of Percival G. Entwistle, organist and director. October 16, beside choir numbers, there were duets for violin and harp, consisting of "Ave Maria" (Bach-Gounod), and "The Swan" (Saint-Saëns), played by Bessie Riesberg and Anna R. Russell. October 23, Irene M. Russell and Anna R. Russell combined in duets for cello and harp.

TERRY COMPOSITIONS AT RANKIN STUDIO.

Robert Huntington Terry was heard in a program of his own compositions, consisting of piano and vocal works, October 23, the program being presented by Adele Luis Rankin.

BROOKLYN ACADEMY SCHOLARSHIP DIVIDED.

The piano scholarship of the Brooklyn Academy of Musical Art was won by Frances Cohen of New York and Teresa Ferrentino of Brooklyn. The two contestants were, in the opinion of the judges, so evenly matched in ability that it was decided to divide the scholarship between the two, each to receive one private half hour lesson weekly for the school year, October 1 to June 1. The lessons will be with Dorsey Whittington, head of the piano department. The judges were Mrs. Connor, directress of the Academy; Dorsey Whittington and Edward Zabriskie, the Polish pianist.

MORNING CHORAL GIVES AUTUMN TEA.

The Morning Choral of Brooklyn, Herbert Stavelly Sammond, conductor, and Mrs. Bella K. Lewis, president, held an autumn tea Tuesday afternoon, October 18, at the home of Mrs. Charles Gay, vice-president of the society. The decorations of richly colored oak leaves and chrysanthemums gave a delightful fall atmosphere. Although the club is only three years old, it is a growing organization, and accomplishing things. The members and their friends spent an enjoyable social afternoon, several of the members entertaining with vocal solos. Isabel Longbotham, who has done considerable solo work with the club, sang a number of songs, the guests being loth to let her go. She gave a most artistic interpretation of "Nymphs and Fauns" (Bemberg), and Speaks' "Morning." Her voice is soprano, of decidedly pleasing quality, and intelligently used. Mrs. John H. Mears, who has a pretty soprano voice, sang Mana-Zucca's "If Flowers Could Speak," and "Sunshine" by Bond. "Inter Nos" (MacFadyen), was rendered with much feeling by Mrs. E. C. Whitlock, soprano.

Althouse Scores at Buffalo

The following excerpts are testimonials of Paul Althouse's success at the recent National American Music Festival:

Paul Althouse, the gifted tenor of the Metropolitan Opera Company, was the bright particular star. He created a furor with his magnificent voice, impeccable diction and dramatic delivery of the contents of song. In his first group "Birth," "Sticks," and "The Great Awakening," Kramer, were superb, while the arresting beauty of such numbers as "Life," "Pearl Curran," "Someone Worth While," a song of exquisite feeling and tender mood, won this artist added triumphs. An imposing finale was "The Living God" by O'Hara, with the composer at the piano, and which Mr. Althouse gave with a religious fervor that left an unforgettable memory.—Buffalo Courier, October 5, 1921.

His voice of rare and individual quality carries a beautiful tone into every phrase he sings, and each note is made vital with his own personality. The flowing loveliness of his tone was a constant delight and he sang with art most eloquent.—Buffalo Express.

Mr. Althouse has reached such a state of perfection as an exponent of the art of song that any attempt to estimate his worth in mere words seems utterly futile. His voice is sympathetic, ringing and clear; a manly tenor used with consummate vocal skill, his interpretations are intelligently conceived and artistically wrought. Such perfect enunciation as the tenor commands is a virtue rare indeed.—Buffalo Evening News.

CINCINNATI'S SEASON OPENS

Cincinnati, Ohio, October 4.—The postponed concert, which was in the nature of a memorial to the late Enrico Caruso, held at Eden Park, October 3, was one of the most notable events of its kind ever held here. It was estimated about 40,000 attended the concert. The day was ideal and the success of the affair was notable. There was an orchestra made up of sixty-seven members of the Cincinnati Symphony Orchestra, under the direction of Walter Heermann, concertmaster of the organization, and the entire program was of a high character.

Dan Beddoe sang a group of songs. A sound amplifier attached to a phonograph was used to magnify the voice of Caruso, so that the large audience could enjoy the wonders of his voice, which have been preserved on these records. The event was one that will not be forgotten soon.

At the annual meeting of the Musicians' Club, October 1, at the Walnut Hills Business Club, the following were re-elected to the board of directors: Philip Werthner, Carl W. Grimm and Otto Staderman. Owing to the fact that Fred J. Hoffmann has served as a member of the board of directors for three successive terms, he declined to serve as a member for the fourth time. Walter Aiken was named in his place.

The organization of the Junior Chamber of Commerce Glee Club has been perfected with a membership of forty-seven. The officers are: President, Carl Graeser; vice-president, William Breil; treasurer, Samuel Hannaford; recording secretary, Sam Rouda; business manager, Willard Crain, and librarian, Carl Fricke. An effort is being made to obtain a hundred members for the Senior Chamber of Commerce by Will R. Reeves, director.

Ilse Huebner, a Vienna concert pianist and former pupil of Leschetizky, has opened a studio in Norwood. She recently won first prize for her proficiency as a concert pianist at the Vienna Music Academy.

The Hyde Park Music Club held its first meeting of the season October 4 at the Hyde Park Library auditorium. A delightful and interesting program was presented.

A pleasing program was given by Charlotte Metzner, mezzo soprano, of Cincinnati, a pupil of Mrs. Adolph Hahn, at Hamilton, Ohio, September 30.

Adolph H. Stadermann has returned home from a visit to Pineville, Ky., where he went to supervise the installation of a new organ in the First Baptist Church. He also gave a recital there and was warmly received.

After a successful Chautauqua tour, Eleanor A. Bain, contralto, has returned home, where she will resume her teaching and choir work.

The children's classes of the Goldenburg School have begun rehearsals on a musical play with an entirely original score, the book of which is based on Chinese legends. The play will be given at Emery Auditorium during the holi-

days. One feature will be an Oriental ballet under the direction of Tillie Hahn.

Betty Gould, who is a graduate of the College of Music, has been placed in charge of the dancing department at the college. W. W.

Regina Kahl in Meadville, Pa.

Regina Kahl, dramatic mezzo soprano, was heard in concert on October 6, in Meadville, Pa., the young singer charming a large audience by her artistic rendition of four groups of songs comprising "Care Selve," Handel; "Separazione," Italian folk song; "Inter Nos," MacFadyen; "Over the Steppe," Gretchaninoff; "Mother Dearest," Russian folk song; "Two Little Stars," O'Hara; "The Last Hour," Kramer; two songs by Ward Stevens, "Isle" and "Your Smile a Pearl," "Blind Ploughman," Clarke; E. A. Roxas' fascinating song "Adoration," "Amour viens aider" from "Samson and Delilah," Saint-Saëns, and air of Lia from "Enfant Prodigue," Debussy.

The Meadville Tribune-Republican of October 7, 1921, wrote as follows regarding the concert: "Miss Kahl is the possessor of a wonderful voice, and her every appearance was the signal for applause. Added to her ability as a vocalist is her dramatic work, which is used at the proper time, and her charming personality. She is a real artist and has won laurels in several of the larger cities of the land. Her songs were received with great favor."

Corinne Morgan Welsh Encomiums

Corinne Morgan Welsh, contralto, has won many favorable press comments during her career as an artist. She invariably wins favor with her audience, the Spartanburg Journal stating after her appearance there that she completely captured the immense audience. When Miss Welsh sang in Philadelphia, the Ledger of that city said: "Before she had sung four bars of music she had established herself as one of the greatest contraltos in this country." According to the Lewiston, Me., Daily Sun she has a beautiful voice of wide range and purity, and she sings with marked intelligence and taste.

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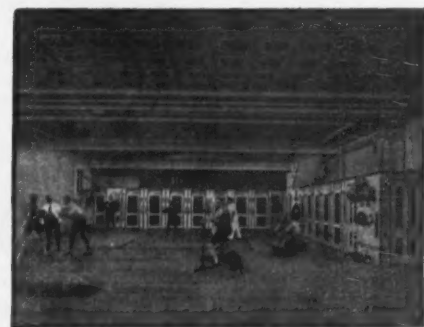
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ACROSS THE COUNTRY

Ames, Iowa, September 26, 1921.—That Oscar Hatch Hawley is a firm believer in his theories concerning the adaptation of classical sonatas and other works for band and orchestra, is proved by his completion this week of an overture for full wind band, arranged from the first movement of the Beethoven piano sonata, op. 81. Prof. Hawley spent his summer vacation working on this overture, and spent nearly three months writing the score and extracting the parts for his band. It is with his Beethoven overture that he expects to open his series of band concerts. In composing this overture Prof. Hawley has used only the material of the sonata, and has carefully worked it out in strict accord with the Beethoven style. His next work will be scoring the overture for symphony orchestra. In fact, he has already started the score, but does not expect to complete it before spring, as his work as conductor of the Iowa State Band and Iowa State Symphony Orchestra occupies his time to the practical exclusion of all other activities. However, when his orchestral score is completed he contemplates playing it here with his own orchestra first and then offering it to the large symphony orchestras in the East.

Athens, Ga., October 1, 1921.—Marie Tiffany gave a delightful recital at Lucy Cobb Institute, September 28, singing an interesting program to a crowded house. So great was the enthusiasm that she was forced to respond to encores after each number. Following the recital Miss Rutherford, principal of Lucy Cobb, held a reception in the parlors of the Institute, where a tempting supper was served.

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Miss Tiffany also sang at the reception, where her charming personality and splendid musical gifts made for her many friends.

For the new season at the Lucy Cobb Institute, the musical faculty consists of Harriet May Crenshaw, piano and theory; Gertrude Parks, piano and organ; Pearl Rirers, piano and kindergarten music; Gretchen Gallagher Morris, violin, and Augusta Hardin, voice. Some excellent artists will be presented in the musical course this season, among them being Edwin Hughes, Carolyn Beebe and Hugh Hodgson, pianists; Gladys Whelers, soprano, and Roderick White, violinist.

Atlanta, Ga.—(See letter on another page.)

Atlantic City, N. J., October 1, 1921.—The Leman forces extended to their conductor a fitting testimonial September 22, at the annual smoker and luncheon given by Mr. Leman to his musicians. On behalf of the orchestra, Mr. Horscroft presented Mr. Leman a fully equipped travelling bag, commending him highly, and expressing their appreciation.

Mattie E. Binge, dramatic soprano of Pittsburgh, is visiting her parents, Mr. and Mrs. Joe Ritter of this city. Miss Binge has been soloist with the Beth Israel Mendelssohn Quartet of the First Presbyterian Church, where her sister, Nora Lucia Ritter, is soprano soloist. Miss Binge, like her sister, has a wonderful vocal range, and creates a deep impression, conveying every detail in an artistic and intelligent manner. Her interpretation of Mana-Zucca's "Rachem" pleased a very large attendance at the Temple. At the church she sang two Mendelssohn selections and was warmly praised for a rich quality of voice, and understanding.

Jacob Bothwell, manager of the Steel Pier, has decided to extend the fall season of the Leman Symphony Orchestra indefinitely. Conductor Leman has offered splendid interpretations from the masters, all superbly played. During the four years of Mr. Leman's conducting, the orchestra has grown and improved, so that now it compares favorably with the best of its size in the country. Two exceptionally fine soloists (Mae Farley, soprano, and Piotr Wiza, baritone) appeared September 25, with the orchestra. The orchestral selections included Massenet's "Phedre" overture and Raff's "Lenore" (andante) symphony. Miss Farley, in fine voice, sang Carpentier's aria from "Louise," and as encores "Humming," by Breaux-Henderson, and "The Robin Song," by Case. Mr. Wiza's selection, Massenet's "Herodiade," was wonderfully artistic; his encore numbers were Offenbach's "Tales of Hoffman" and Victor Herbert's "Love Song." In closing the program, Mr. Leman offered several numbers from Grieg's "Peer Gynt" suite. The Steel Pier management owes a great deal to the subsequent development of its musical knowledge and taste to Mr. Leman, who is described as an accomplished musician, an indefatigable worker, and a very genial man. His readings are distinguished by a reverence for the composer's idea.

Augusta, Ga., October 3, 1921.—The plans of the Augusta Musical Association call for a series of four all-star concerts instead of eight, as was originally planned. The chief reason for reducing the number of concerts is due to insufficient funds, and a truly regrettable lack of interest as expressed by the citizens of Augusta

in such musical plans. The first concert will be given in December, the name of the star to be announced later.

Bellingham, Wash.—(See "Music on the Pacific Slope.")

Berkeley, Cal.—(See "Music on the Pacific Slope.")

Boston, Mass.—(See letter on another page.)

Cheyenne, Wyo., October 8, 1921.—The vested choir of St. Mark's Episcopal Church, under the direction of Robert H. Zeiger, baritone, has resumed its rehearsals after the summer. The mixed chorus has been augmented for the morning service by the addition of a dozen boys, from eight to twelve years of age. Mrs. William C. Kinkead is choir-mother. Laura Lee, A. G. O., organist-director of the Methodist choir and one of Cheyenne's popular teachers of music, presented her pupil, Hazel Flitton, in an organ recital on Sunday afternoon, October 2, at the First Methodist Church. Miss Flitton has made a success as cellist of the five-piece orchestra of the Princess Theater, her training having been secured under Robert Ambrosius of Chicago, and Horace Britt of San Francisco. She is a gifted young woman, full of ambition. Her program was warmly received and embraced among its numbers Bach's prelude in C, "Ornamentale" by Lubomirsky, Liszt's "Liebestraum" and "Chinoiserie" by Swinnen.

"Home Coming" week at the University of Wyoming, October 4 to 7, was marked by many events of musical interest. The university Mandolin Club of twelve members, famous in the years 1907 and thereabouts, foregathered in Laramie from points far and near in Wyoming, and, on Friday afternoon, October 7, gave a "near recital" of those songs and popular compositions of fifteen years ago.

Mrs. Fred DeWitt Boice, soprano, of Cheyenne (Marguerite McIntosh, of Rawlins), has opened a vocal studio. All music lovers are interested in her decision to enter the teaching profession. Mrs. Boice studied in the New England Conservatory, Boston, and later in New York under Herbert Witherspoon and Isidore Luckstone. She has frequently appeared in concert here and elsewhere, and for some time has been leading soprano of the First Presbyterian choir.

Frances Brownlee, of Cheyenne, and Alice Stevick, formerly of Cheyenne, but for the last three years of Casper, have registered as students of music in the Conservatory of Northwestern University. The former will study voice, while Miss Stevick will do serious work in piano.

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Cleveland, Ohio.—(See letter on another page.)

Columbus, Ohio, October 2, 1921.—Among musicians and teachers who have returned to Columbus and reopened studios for the new season are Harold G. Davidson, of the Skylight Studio; H. Dana Strother, of Capitol University School of Music; Grace Hamilton Morrey, head of the Morrey School of Music; Mary O'Neil; Marguerite Manley Seidel; Lola Holmes, of Capitol College of Oratory and Music; Grant Connell, of the Wynners School; La Vera Brobst; Ruth Gordon; Ellis Hopkins; Nora F. Wilson, of Capitol College of Oratory and Music; Fanny Schwartz; Alice Rich; Marie Collins; Marion Wilson Haynie; Minnie Tracey, of the Cincinnati Conservatory of Music, and Ella May Smith.

Norma Hopkins, violinist, will be gone on a three months' concert tour, starting at Swarthmore, Pa.

Edwin Stainbrook, pianist and accompanist, returned from Chicago where he spent the summer studying with Harold Henry and Richard Hageman. Mr. Stainbrook won a scholarship to Paris in his course under Henry. He has resumed his large class in Columbus, and is planning to go to Paris next summer.

Columbus' four concert series, the Margaret Crawford Chamber Music Series at the Hotel Desher, the Kate M. Lacey Quality Series, the musical series under the management of Ralph D. Smith, and the Women's Music Club course, all report rapid sales of tickets.

In addition to these attractions, Louise Homer will appear at Memorial Hall, October 24, under the auspices of the Wellesley Club, and Galli-Curci is being brought to the city by Evans and Salter.

The Columbus Opera Quartet, composed of Dorothy Stevens, soprano; Helen Hurst, mezzo-soprano; Nason Oldham, tenor, and Robert Barr, baritone, is being booked for concerts. Edwin Stainbrook is accompanist.

Elkhart, Ind., October 5, 1921.—The Irene Stolofsky Company opened the Chamber of Commerce Lyceum course on Tuesday, October 3, with a matinee for the school children, and a fine evening program. The com-

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New York City, Sept. 22; Los Angeles, Jan. 25, 1922.
Anna Craig Bates, 732 Pierce Bldg., St. Louis, Mo.
Mary E. Breckisen, 334 Irving Street, Toledo, Ohio.
Mrs. Oscar E. Busby, 233 No. Ewing Avenue, Dallas, Texas.
Mrs. Jean Warren Carrick, 977 East Madison Street, Portland, Ore.
Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio; Miami, Fla.; February 7.
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.
Jeanette Curry Fuller, Rochester, New York.
Ida Gardner, 15 West Fifth Street, Tulsa, Okla.
Cara Matthews Garrett, San Marcus Academy, San Marcus, Texas.
Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind.
Maud Ellen Littlefield, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo.
Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.
Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill.; classes held monthly through the year.

Harriet Bacon MacDonald, 825 Orchestra Bldg., Chicago; Dallas, Texas, June, 1922; Chicago, August, 1922.
Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.
Virginia Ryan, 1115 Washington Street, Waco, Texas, November and February.
Laura Jones Rawlinson, Dunning School, 554 Everett St., Portland, Ore.; Portland, Ore., November 1; San Francisco, Cal., February 15; Portland, Ore., June 17, and Seattle, Wash., August 1.
Mrs. Ura Synnott, 824 No. Ewing Ave., Dallas, Tex.
Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas. Week end class begins Oct. 6.
Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.
Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal.
Mrs. S. L. Van Nort, 2815 Helena St., Houston, Texas, Sept. 19.
Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla., October 1.
Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.
Clara Sabin Winter, Yates Center, Kans.
Mattie D. Willis, New York City, Aug. 1; 915 Carnegie Hall.

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pany consists of Irene Stofsky, violin; Grace Johnson Konold, soprano; Miss Hagemeyer at the piano.

The Y. W. C. A. Glee Club, under the direction of Mrs. A. J. Baumgartner, made its first appearance this season, in a program given before the State Convention of the W. C. T. U., which was held in Elkhart, October 7.

The following teachers have opened studios for the fall and winter work: Violin, Anna Hogue, Susie Brennan and J. Lamb; piano, A. J. Brunk, Karl Nast and Eva Luce; voice, Preston W. MacHenry, H. W. Owens, of Western Conservatory, Chicago, and Rudolf E. Magnus, of the Magnus Studios in the Fine Arts building, Chicago.

Greensboro, N. C., October 5, 1921.—The Euterpe Club held its first meeting of the season 1921-22 last week. The feature of the occasion was a talk by Mrs. Moody Stroud on the Junior Music Club work of the state of North Carolina. George Scott-Hunter gave the first of a series of organ concerts at the North Carolina College last Friday. Among his numbers were the fantasia from "Faust," and the adagio from sonata in C minor by Ralph Baldwin. His sympathetic interpretation elicited a most cordial response from his audience. Mr. Scott-Hunter is head of the organ department in the North Carolina College for Women, and his concerts are features of the musical season in this city which are eagerly looked forward to by its music lovers.

Huron, S. D., October 4, 1921.—That music is becoming more firmly entrenched in the lives of the people and is taking a great step in advance as an uplifting and necessary part in the growth of every city in this great Northwest, is evidenced by the early start of the musical season the past two years as compared with former seasons. Like the music centers of the east, the cities of ten thousand population or more, such as Huron, are starting in September, with a musical season that will be heavy and of high standard. Not only will there be a fine list of visiting artists in this little city this season but there are a number of noteworthy musical events planned by local talent that will be above the standard established heretofore. The three women's clubs here will devote more time this winter to music than has been spent on that part of their work before. The church choirs are planning some splendid concerts that will cover each month from now until next June. The School of Music at Huron College will continue to push forward with its many public recitals of both faculty and students in addition to its various orchestra, chorus and glee club concerts. These many events are scheduled by the Commercial Club of Huron through cooperation of the various musical bodies, and consequently there are no conflicting dates arranged, which means that every music lover in the city can attend all events, thus making it possible to have artists of the highest type visit the city and make the endeavors of local musicians a success.

The Huron College School of Music opened its sixth year under the direction of Herbert M. Bailey on September 20. He has assembled a faculty of young teachers and concert performers that has placed the school among the leading music schools of the Northwest. The enrollment and standard of work done in the school attests to that fact. Mr. Bailey, in addition to his duties as director, continues to find time to teach a large class of vocal pupils. Grace Finley, who is also beginning her sixth year in this school, has built up one of the strongest children's departments in piano found anywhere. The children's piano classes are full. Her schedule of private

pupils is always full and she has turned out some splendid players in recent years. Lucy Mae Cannon, who came here from the University School of Music at Ann Arbor, is now in her fourth year as teacher of violin and the theory courses. Four years ago there were not a half dozen violin students in this city. Today there are hundreds of them of all ages interested in this instrument, and three orchestras are maintained to give further instruction to the growing mass. Violin classes for children have brought about this favorable condition and the children's orchestra maintained with twenty-four members year in and year out is a matter of real civic pride. Winifred Brewer, of Woonsocket, S. D., who carried off the music scholarship of \$200 at Huron College last year, has been appointed assistant instructor of violin for the coming year.

Mildred Robbins, who is a graduate of Cornell College, and who has been with Ernest Hutcheson in New York the past two years, has been engaged to teach piano in Huron College to succeed Fern Maclean-Oviatt, who had charge of the advanced piano work and organ during the past three years.

Pauline DuClos, the talented young American harpist, gave one of her artistic recitals at the Presbyterian Church, October 3, under the auspices of the choir of that church. A large and very appreciative audience greeted Miss DuClos at this, her first appearance here, and it is quite evident that a return appearance would meet with enthusiasm.

Ernest Hutcheson, that excellent American pianist who is to make his usual tour this fall, is booked for a recital at Huron College on November 2. Herbert Bailey, of the music department, keeps bringing the finest of artists to the city. A few years ago it was almost impossible to get a crowd out here for a piano recital, yet Henriot Levy, Edna Gunnar Peterson, Harold Henry and Augusta Cottlow have appeared in piano recitals under Mr. Bailey's management and interest has grown.

For the first time in history, Huron will have a series of free band concerts this coming winter. These will be held in different sections of the city. The band is maintained here by taxation and the winter concerts are a continuation of the summer open air concerts. Mr. Bailey of the college has been chosen by the city commission to direct this series of concerts. He will use local musicians as soloists.

Ricardo Martin, of the Chicago Opera Company, is booked for two appearances in Huron on November 22 and 23. On the former date he will give a recital before the South Dakota Teachers' convention which convenes here during Thanksgiving week. The great Machinery Hall on the State Fair grounds will be used for this convention and a special shell stage will be built. The next night Mr. Martin will open Huron's artist course of six numbers which will be put on this winter. Huron music patrons will not be able to hear Martin when he appears before the teachers, so he has been engaged for the two recitals on consecutive nights.

Josef Konecny, Bohemian violinist, with his co-stars, Lola Muriel Alley, soprano, and Mary Tris, pianist, will appear in concert here on November 14, at the Methodist Church, under the direction of The American Legion Post of Huron. Considerable local interest is aroused through the coming of this company in that Miss Alley is a graduate of the Huron College School of Music.

Jacksonville, Fla., October 6, 1921.—The School of Musical Art opened its thirteenth season October 3, 1921, with the largest enrollment in its history. The faculty is composed of Bertha M. Foster, founder; Edith Foster Meekins, manager; piano—Valborg Collett, W. Jenner Gillum, Agnes Green Bishop, Florence O. Terry, Genevieve McMurray, Edna Saville Griner, Mabel DaFoe Jenkins, Martha Evelyn Morris, Joan Russell, Isabelle Oliver; voice culture—Claire Kellogg, Grace Hilditch Watson; violin—George Orner, Jessie Jay deVore, John B. Lucy; organ and theory—Bertha M. Foster; languages—Lionie S. Mumby, Ava Seebrook; expression—Carrie L. Pullen, Verne Cowell; dramatic art and rhythmic movements—Tracy L'Engle; psychology—W. A. Foster; art—Burdette Martin Phelps.

C. Gordon Watkins was heard October 4 at the Woman's Club. Mr. Watkins is a very young man and has studied with W. Jenner Gillum, his present teacher, only two years. He says that really all of his training has been under Mr. Gillum's guidance. It is difficult to believe that so much work has been done in two years, for the playing was that of a finished artist. Beauty of tone and excellent technic were at this command, and he combined with these unusual poetic feeling and taste. Mr. Watkins has intelligence, poise, musicianship and personality, all of which were displayed in every number. Mr. Gillum, formerly director of the piano department of the Ithaca Conservatory, Ithaca, N. Y., has come to be connected with the School of Musical Art. Mr. Watkins and several other students have followed him here.

Bertha M. Foster, formerly director of the School of Musical Art, Jacksonville, and now founding a new conservatory in Miami, gave an organ recital in Tallahassee, Fla., Thursday, September 22. Miss Foster's program, splendidly given, showed the organ to excellent advantage.

Kansas City, Mo.—(See letter on another page.)

La Crosse, Wis., October 2, 1921.—The La Crosse Music Study Club celebrates the tenth anniversary of its organization this fall. This club has an active membership of twenty-five women and its fundamental purpose is serious study. Meetings are held bi-weekly from the first week in October until the close of March. Past years have been devoted to an intensive study of the music of various nations. This year's work will be on musical form and appreciation. This club has for the past two years undertaken to bring a concert course to the city. The course announced for this season includes the Cincinnati Symphony Orchestra; a concert by Charles Norman Granville, baritone; Edna Gunnar Peterson-Thompson, pianist; Harold Bauer, pianist, and Pablo Casals, cellist.

The La Crosse Normal School has on its annual entertainment course two concerts, the first to be given by Ricardo Martin, tenor; the second by Vera Poppe, cellist, and Edna Swanson Ver Haar, contralto.

The Normanna Sangerkor, probably the oldest of the

(Continued on page 58)

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Musical Comedy-Drama-Motion Pictures

The most important event of this week is the Belasco-Eranger production, "The Wandering Jew," which came to the Knickerbocker Theater on Wednesday evening. The criticisms that the production has received while on tour have pronounced the play as being of exceptional value. "The Right to Strike," an English play, was brought to the Comedy Theater, and "Half Fare" opened at the Hudson on Monday night.

Despite the fact that Lionel Barrymore came to the Broadhurst Theater last week in a new play, "The Claw," an Arthur Hopkins production, it occupies almost second place in the attention of the theater-goers.

Al Woods again descends on Broadway and this time takes his farce to the Times Square Theater, "The Demi-Virgin," another unwholesome play from the pen of Avery Hopwood. It makes little difference what the papers have had to say about this stupid performance, the public undoubtedly will go out of morbid curiosity. There is only one thing that can happen from permitting a production like this to play on Broadway, and that is the forcing of censorship. Just as soon as our sane-minded public realizes what this attraction is there will certainly be an effort to have it withdrawn. The papers are filled each week with accounts of strict censorship in the various towns and cities throughout the country and the managers of New York surely are sufficiently informed as to the emotional state of people just at this time to see the handwriting on the wall and take seriously what is sure to descend on them if some of these performances continue.

"THE LAST WALTZ" GOING ON TOUR.

After twenty-five weeks of exceptionally good attendance, "The Last Waltz," at the Century Theater, is to go on tour. Eleanor Painter, the star, was most charming and is responsible for much of the good fortune that awaited the Viennese operetta.

Sothern and Marlowe follow at the Century with a Shakespearean festival for about four weeks, which will begin on Monday evening, October 31. "Twelfth Night" will be played the first week, followed by "Hamlet"; then comes "The Taming of the Shrew," and for the last week "The Merchant of Venice" will be offered by the famous stars for the first time in many years. Sothern and Marlowe are following the popular trend.

BRAMHALL PLAYERS BEGIN SEASON.

The Bramhall players will begin their eighth season this week with "Difference in Gods," by Butler Davenport, at the Bramhall Playhouse.

"THE MERRY WIDOW."

After a splendid season of eight weeks, "The Merry Widow" closed Saturday night and is playing this week in Philadelphia at the Forest Theater. Henry W. Savage's revival was cordially and enthusiastically received during the short engagement at the Knickerbocker Theater here. There were many prominent names in the cast. Dorothy Francis, the American contralto; Lydia Lipkowska, and Reginald Pasch were sufficient to make the revival a splendid success. It is reported here that Mr. Pasch will appear in feature pictures as soon as his engagement with "The Merry Widow" is over. Dorothy Francis will have the leading role in a future Savage production in which she will be starred. Madame Lipkowska holds a contract with the Chicago Opera Association, which will claim her later in the season. It is Mr. Savage's idea to visit the principal cities with this very elaborate production. It will remain two weeks in Philadelphia, also visiting Baltimore and Washington and then work its way into the west.

"LOVE DREAMS" A LIVELY SHOW.

Oliver Morosco's musical comedy that came to the Apollo Theater two weeks ago is one of the most delightful surprises that has been offered this season. It is not only a beautifully staged and costumed affair, but has all of the assets that should make it a musical comedy of exceptional drawing power. It has one of the finest plots that has been given to a musical show in a long time. Vera Michelena is the prima donna and despite the fact that she appeared to be suffering slightly from a cold, sang most satisfyingly. Harry Morton gave the offering a tremendous amount of clever comedy and some awfully good dancing. Orrin Johnson was also in the cast. The music was good too, especially "Lonesome Boy." There have been so few good musical offerings so far that "Love Dreams" should answer the purpose when one is out to see a lively show.

"MIDNIGHT FROLIC."

Ziegfeld's "Midnight Frolic" will open on the New Amsterdam roof about December 1. William Gillette is booked from the Empire Theater before the holidays in his new play, "The Dream Maker."

VANDERBILT PRODUCING COMPANY WILL HAVE NEW MUSICAL COMEDY.

The Vanderbilt Theater, the home of the now famous "Irene," will open its doors to a successor on November 1, "Lily Dale." The new production is by the famous three—James Montgomery, Harry Tierney and Joe McCarthy, the very same who were responsible for "Irene." The new offering is being looked forward to with interest.

ARNOLD DALY DESERTS THE GREENWICH VILLAGE THEATER AFTER ONE WEEK.

Oftentimes the best made plans go very much astray and the result is far from what was expected. Among the most interesting of this season's announcements was the fact that Arnold Daly would occupy the Greenwich Village Theater for the season to present a specially organized company under his direction, with himself as the star, to offer one-act plays; in fact, his ambitions were to have the "Grand Guignol" for a pattern. Mr. Daly has accepted a vaudeville engagement and is giving "The Van Dyck."

THE RIALTO.

Last week's program at the Rialto opened with the overture to Wagner's "Tannhäuser," with Hugo Riesenfeld and Joseph Littau conducting. On the whole it was very well played, although there were moments when a slight

unevenness was in evidence. This was due, doubtless, to the short time in which this organization has been welded together as one body. Gladys Rice, soprano, sang Del Riego's "Oh, Dry Those Tears." Miss Rice has a lovely soprano voice, but on this occasion she failed to utilize it in its apparent fullness, so that her tones, many of them, seemed cramped and inaudible. Lillian Powell charmed in an Egyptian Palace dance which she gave with her inimitable grace. For the finale, Frank Stewart Adams played the "Marche Militaire" of Gounod. Gloria Swanson, in "Under the Lash," was the film attraction.

A DOUBLE CELEBRATION.

This week is gala week at the Capitol Theater; it not only marks the second anniversary of this magnificent theater, but the fifth anniversary of Goldwyn's pictures. An exceptionally good program has been arranged. Erik Bye and Mlle. Rezia are the soloists. Will Rogers, in "Doubling for Romeo," is the feature picture.

RIVOLI—RIALTO—CRITERION.

For the first time in the history of the Riesenfeld theaters—the Rivoli, Rialto and Criterion—the feature pictures are held over for a second week in all three houses. The pictures are of exceptionally good quality and it is not surprising that the demand should compel the management to keep them over for a second week.

VICTOR HERBERT TRIUMPHS AT THE STRAND.

Victor Herbert was the principal headliner at the Strand last week and his triumph, which was whole-hearted and unmistakably genuine, must have warmed the cockles of his heart. He gave a program of his own compositions, including the overture to "Mlle. Modiste" with its famous "Kiss" waltz, the dagger dance from "Natoma," the languid "Indian Summer," an American idyl, the march of the toys from "Babes in Toyland," and the overture to "Eileen." Perhaps his audience like the march of the toys best, to judge from the applause, although it was difficult to choose among so many universal favorites. Again and again he was recalled to acknowledge the persistent applause, and each time the modest celebrity insisted that the Strand Symphony Orchestra, which Carl Edouard has brought to such a fine state of excellence in such a short time, should share the honors with him. Estelle Carey, soprano, sang Kreisler's "Cradle Song" with her usual charm. The organ solo was played by Percy J. Starnes. The screen feature was Constance Talmadge in "Woman's Place," one of the best pictures she has done.

THE RIVOLI.

A very satisfactory musical program was arranged around the feature picture "Camille," which was shown at this theater for the first time last week and is being held over this week. Nazimova is featured of course as Camille with Rudolphe Valentino playing Armand. The musical score is arranged almost entirely from the opera "Traviata," of course. The picture "Camille" is thoroughly modern in its conception and only follows the famous Dumas novel as a basis for the story. The duet from "Traviata" was sung by Huguette D'Arlys, soprano, and Fred Jagel, tenor. The number was far superior to any heard at this house in a long time. Miss D'Arlys has a voice of charming quality and sang with much authority. Mr. Jagel's voice harmonized so beautifully that they were accorded much applause.

Carlo Enciso, tenor, was the soloist for the "Elegie" that followed immediately after the feature. Oswald Maz-zuchi, cellist, accompanied the singer, and Marthina Barrie, dancer, completed a number that was both original and very cordially received. The overture was the fourth Tchaikowsky symphony, second and fourth movements. It was well directed and the new orchestra played with authority and assurance. Prof. Swinnen gave as an organ solo, the toccata from Widor's fifth symphony. The musical program will also remain unchanged this week.

THE CAPITOL.

At least two of the larger moving picture houses on Broadway chose the overture to "Tannhäuser" for the opening of the program last week. At the Capitol it was given a splendid rendition, though the writer's enjoyment of it was somewhat marred by too talkative neighbors. How can people thus wantonly destroy the enjoyment of others when it is made obvious that this is just what they are doing? It is a question that probably will never be answered. An interesting pantomime to the music of Schumann's "Papillons" enlisted the services of Mlle. Gambarelli, Alexander Cumansky, Doris Niles, Thalia Zanou, Barbara Kitson, Eugenia Repelski, Blanche O'Donohoe, Helen Blaine, Dolores, Helen Saxova, Henry French, Serge Akimoff, Nicholas Ostroff. Burleigh's "Southern Lullaby" was given by the Capitol Quintet (Elizabeth Ayres, Louise Scheerer, Virginia Futelle, Peter Harrower, Alva Bom-barger) amid picturesque settings. On the lawn before a stately mansion typical of the South, Elizabeth Ayres sat, rocking a cradle and singing the solo as she rocked. The remainder of the quartet, off-stage, gave a vocal accompaniment which was unusually fine. Fanny Rezia was scheduled to sing the "Shadow Song" from "Dinorah," but failed to appear at the performance the writer attended. A photographic innovation by Marshall Neilan, called "Bits of Life," four fine stories all in one unique feature, enlisted the aid of Wesley Barry, Lon Chaney, John Bowers, Noah Beery, Teddy Sampson, Harriet Hammond, Dorothy Mackail, Anna May Wong, Edythe Chapman, James Bradbury, Jr., Frederick Burton, Rockliffe Fellowes, James Neil and Tammany Young.

MAY JOHNSON.

Cumpson at American Institute Monday

Harry Cumpson, young American pianist, whose recitals at Aeolian Hall within recent years are well remembered, has joined the faculty of the American Institute of Applied Music, Kate S. Chittenden dean, and will give a recital there, 212 West 59th street, Monday evening, October 31, playing works by Haydn, Franck, Chopin, Rachmaninoff, Arensky, Palmgren, Scriabine and Paganini-Liszt.

AMUSEMENTS

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MARION DAVIES

in "Enchantment" A Paramount Picture

Rivoli Concert Orchestra Frederick Stahlberg and Emanuel Baer, conducting

RIALTO Times Square

WILLIAM S. HART

in "White Oak" A Paramount Picture

Famous Rialto Orchestra Hugo Riesenfeld and Joseph Littau, conducting

CRITERION Times Square

ELSIE FERGUSON and WALLACE REID

in "PETER IBBETSON" A Paramount Picture

"The Enchanted Forest"

Scenic Transformation by Nicholas DeLipsky

Criterion Orchestra Victor Wagner and Drago Jovanovich, conducting

WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and recitals are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

De Cisneros, "Lohengrin," October 7

Globe Her appearance proved that she is in full possession of her vocal and dramatic powers. *American* Mlle. de Cisneros was not in good voice and her phrasing was marred by shortness of breath.

Mischa Violin, Violinist, October 9

Telegram With excellent intonation and with neat, correct fingering and bowing, he played Viextemps' concerto No. 4. *Globe* In the Viextemps concerto there was faulty intonation at the beginning.

Elly Ney, Pianist, October 15

American From the very outset she had her auditors in the hollow of her hand. They sat spellbound listening for almost two hours to the music of the master; listening with bated breath. *Telegram* (Headline) New pianist pleases but does not thrill.

American Her performance of the "Hammerklavier" was masterful. *Telegram* But the long adagio ("Hammerklavier") was monotonous.

Bronislaw Huberman, Violinist, October 17

American Huberman has opened into a full fledged artist and an extraordinarily accomplished one. *Times* But it must still be said that his talent is manifested with a certain crudeness.

Marion Lovell, Soprano, October 17

American She possesses a voice that is naturally freighted with fresh beauty and sweetness. It is moreover, flexible. *Times* In simpler songs her upper voice often was forced, lacking the quiet beauty demanded by a lyric.

Anna Case, Soprano, October 19

Herald She presented a very well arranged program. *Tribune* An art much more refined, finished and versatile. . . . could alone have justified a succession of such airs as the chose.

WHERE THEY ARE TO BE

From October 27 to November 15

Alda, Frances:
Cincinnati, Ohio, November 1.
Chattanooga, Tenn., Nov. 8.

Arden, Cecil:
Elizabeth, N. J., November 10.

Barstow, Vera:
Hayti, Mo., October 27.
Flat River, Mo., October 28.
Washington, Mo., November 1.
Lebanon, Mo., November 2.
Mexico, Mo., November 3.
Columbia, Mo., November 4.
St. Louis, Mo., November 5.

Beck, Alma:
Indianapolis, Ind., November 14.

Besler, "Miss Bobby":
Scranton, Pa., October 29.

Bethlehem Bach Choir:
Philadelphia, Pa., November 5.

Bos, Coenraad V.:
Boston, Mass., November 8.

Braslaw, Sophie:
Elizabeth, N. J., November 9.

Byrd, Winifred:
Portland, Ore., November 9.

Casini, Gutia:
Huntington, W. Va., October 28.
St. Louis, Mo., October 29.
Nashville, Tenn., October 31.
Cincinnati, Ohio, November 1.
Springfield, Mo., November 3.
Topeka, Kan., November 5.
Atlanta, Ga., November 7.
Chattanooga, Tenn., Nov. 8.
Washington, D. C., November 10.
Burlington, Vt., November 11.
Lynn, Mass., November 13.
Wheeling, W. Va., November 15.

Cincinnati Symphony Orchestra:
Peoria, Ill., November 5.
Urbana, Ill., November 8.

Claussen, Julia:
Dallas, Tex., November 15.

Coxe, Calvin:
Hayti, Mo., October 27.
Flat River, Mo., October 28.
St. Louis, Mo., October 29.
Lincoln, Ill., October 31.
Washington, Mo., November 1.
Lebanon, Mo., November 2.
Mexico, Mo., November 3.
Columbia, Mo., November 4.
Edgerton, Ohio, November 7.
Bryan, Ohio, November 8.
Archbold, Ohio, November 9.
Napoleon, Ohio, November 10.
Defiance, Ohio, November 11.
Delta, Ohio, November 12.
Port Huron, Mich., Nov. 14.
Pontiac, Mich., November 15.

Craft, Marcella:
Amherst, Mass., November 11.

Crimi, Giulio:
Dallas, Tex., October 28.
Ft. Worth, Tex., October 29.
Austin, Tex., October 31.
Denton, Tex., November 2.
Cleveland, Ohio, November 6.

De Gogorza, Emilio:
Newark, N. J., November 13.

De Kerekjarto, Duci:
Newark, N. J., November 13.

Destinn, Emmy:
Boston, Mass., November 2.

Ellerman, Amy:
Hayti, Mo., October 27.
Flat River, Mo., October 28.
St. Louis, Mo., October 29.
Lincoln, Ill., October 31.
Washington, Mo., November 1.
Lebanon, Mo., November 2.
Mexico, Mo., November 3.
Columbia, Mo., November 4.
Edgerton, Ohio, November 7.
Bryan, Ohio, November 8.
Archbold, Ohio, November 9.
Napoleon, Ohio, November 10.
Defiance, Ohio, November 11.
Delta, Ohio, November 12.
Port Huron, Mich., Nov. 14.
Pontiac, Mich., November 15.

Eubank, Lillian:
St. Peter, Minn., October 27.
Mansfield, Ohio, October 31.

Faas, Mildred:
Philadelphia, Pa., November 5.

Falk, Jules:
Washington, D. C., Nov. 14.

Farnam, Lynnwood:
Oberlin, Ohio, November 1.
Poughkeepsie, N. Y., Nov. 7.

Gabrilowitsch, Ossip:
Peoria, Ill., October 29.
Chicago, Ill., October 30.

Garden, Mary:
Davenport, Ia., October 31.

Garrison, Mabel:
Boston, Mass., October 27.
Lawrence, Kan., October 31.

Gerhardt, Elena:
Boston, Mass., November 8.

Hackett, Arthur:
Oakland, Cal., November 11.

Hackett, Alice:
Marshalltown, Ia., November 2.

Hammann, Ellis Clark:
Philadelphia, Pa., November 3, 5.
Elizabeth, N. J., November 9.
York, Pa., November 10.
Lancaster, Pa., November 14.
Philadelphia, Pa., November 15.

Huberman, Bronislaw:
St. Paul, Minn., October 27.
Minneapolis, Minn., October 28.

Hutcheson, Ernest:
Detroit, Mich., November 13.

Johnson, Edward:
Chicago, Ill., October 28.
Norfolk, Va., November 1.
Cleveland, Ohio, November 3, 5.

Kindler, Hans:
Elizabeth, N. J., November 9.

Klink, Frieda:
Indianapolis, Ind., November 9.
Washington, D. C., November 15.

Korb, May:
Erie, Pa., November 6.
Jersey City, N. J., November 14.

La Forge, Frank:
Oklahoma City, Okla., Nov. 12.

Land, Harold:
Yonkers, N. Y., November 1.

Liebling, Estelle:
Detroit, Mich., November 8.

Lhevienne, Josef:
Duluth, Minn., November 15.

Macmillen, Francis:
Montgomery, Ala., November 1.

Maier, Guy:
Montclair, N. J., October 28.

Martinelli, Giovanni:
Lynchburg, Va., November 5.

Pattison, Lee:
Montclair, N. J., October 28.

Patton, Fred:
Jersey City, N. J., October 27.
Troy, N. Y., October 28.
Albany, N. Y., October 29.
Washington, D. C., November 15.

Peavey, N. Val:
Middletown, N. Y., Nov. 10.
Jersey City, N. J., November 14.

Pegee, Charlotte:
Hamilton, Ont., October 27.
Erie, Pa., October 29.
Youngstown, Ohio, October 31.
Akron, Ohio, November 2.

Raisa, Rosa:
Baltimore, Md., November 3.
Lincoln, Neb., November 10.

Rimini, Giacomo:
Baltimore, Md., November 3.
Lincoln, Neb., November 10.

Ruffo, Titta:
Lexington, Ky., November 7.

Schelling, Ernest:
Fredonia, N. Y., October 28.
St. Paul, Minn., November 3.
Minneapolis, Minn., Nov. 4.
Charleston, S. C., November 13.

Smith, Ethelynde:
Pullman, Wash., November 1.
Moscow, Idaho, November 2.
Lewiston, Idaho, November 3.
Centralia, Wash., November 9.
San Francisco, Cal., Nov. 13.
San Jose, Cal., November 14.

Sparkes, Lenora:
Toronto, Can., October 31.

Stanley, Helen:
Toronto, Can., November 4.

Telmanyi, Emil:
Brooklyn, N. Y., October 27.

Van Emden, Harriet:
Syracuse, N. Y., October 28.

Van Gordon, Cyrena:
Salt Lake City, Utah, October 28.
Oklahoma City, Okla., October 31.
Blackwell, Okla., November 1.
Ft. Worth, Tex., November 3.

Vecsey, Ferenc:
Brooklyn, N. Y., November 4.
Chicago, Ill., November 6.
Boston, Mass., November 11, 12.
Madison, Wis., November 15.

Wagner, Grace:
Oklahoma City, Okla., Nov. 12.

Weller, Ida Geer:
Boston, Mass., October 27.

Wentworth, Estelle:
Washington, D. C., November 14.

Whitehill, Clarence:
Peoria, Ill., October 29.

Zanelli, Renato:
Oklahoma City, Okla., Nov. 12.

Zoller, Ellmer:
Norfolk, Va., November 1.
Chicago, Ill., October 28.

enrollment. Several of the students have secured prominent positions as organist and choirmaster this fall through the efforts of the school.

Dr. Carl has already started his special Thursday classes in church work and conducting, which are a feature at the Guilman Organ School.

Almon Kincaid Virgil Dead

Word has been received here of the death of Almon Kincaid Virgil on October 16 at St. Petersburg, Fla., where he made his home for the past six years. He was the inventor of the Virgil Practice Clavier, and as long as thirty years ago was seen at different State conventions of music teachers with this invention, which is now familiar to many as a silent practice instrument. He is survived by a widow, his second wife.

Erika Morini's Second New York Recital

Following her first recital at Carnegie Hall, October 23, Erika Morini, the phenomenal young violinist, will give a second recital at the same hall Wednesday evening, November 2, on which occasion she will play the Viotti concerto and Bach's sonata for violin alone.

Prihoda Returns for Tour

Vasa Prihoda, the Bohemian violinist, arrived in Boston October 15 on the S. S. Cretic, returning for his second tour of the country, which includes a recital in Boston on October 29. His tour is under the direction of Fortune Gallo.

NEW YORK CONCERT ANNOUNCEMENTS

Thursday, October 27

Caryl Benschel, song recital, afternoon..... Aeolian Hall
Alberto Salvi, harp recital, evening..... Aeolian Hall
Philharmonic Orchestra, evening..... Carnegie Hall

Friday, October 28

Philharmonic Orchestra, afternoon..... Carnegie Hall
Emmy Destinn, song recital, evening..... Carnegie Hall
Amy Neill, violin recital, evening..... Aeolian Hall

Saturday, October 29

Cameron McLean, song recital, afternoon..... Aeolian Hall
Symphony for Young People, afternoon..... Carnegie Hall
Paul Kochanski, soloist
Marjorie Squires, song recital, afternoon..... Town Hall
George Kanakes, song recital, evening..... Aeolian Hall

Sunday, October 30

Walter Damrosch, explanatory recital on Wagner's Music, afternoon..... Aeolian Hall
Efrem Zimbalist, violin recital, afternoon..... Carnegie Hall
Martinelli, Morgana and Prihoda, afternoon..... Hippodrome
Johanna Gadske, song recital, evening..... Carnegie Hall
John McCormack, song recital, evening..... Hippodrome

Monday, October 31

Sonya Michel, piano recital, afternoon..... Aeolian Hall
Alfredo Oswald, piano recital, afternoon..... Town Hall
Philadelphia Orchestra, Richard Strauss conducting, evening..... Carnegie Hall
Nicola Thomas, violin recital, evening..... Aeolian Hall
Elshuco Trio, evening..... Town Hall

Tuesday, November 1

Ferenc Vecsey, violin recital, afternoon..... Carnegie Hall
Daniel Wolf, composer-pianist, afternoon..... Town Hall
Philadelphia Orchestra, evening..... Carnegie Hall
Lillian Gustafson, song recital, evening..... Town Hall

Wednesday, November 2

Erika Morini, violin recital, evening..... Carnegie Hall

New York Musical Attractions

"Blossom Time" (musical comedy on the life of Franz Schubert), Ambassador Theater.
"Bombo" (Al Jolson's revue), Jolson Theater.
"Get Together" (extravaganza), Hippodrome.
"Music Box Revue" (with all-star cast) The Music Box.
"Sally" (last season's phenomenal musical show), Amsterdam Theater.
"Shuffle Along" (all negro revue), Sixty-third Street Theater.
"The Last Waltz" (last week), Century Theater.
"The Love Letter" (musical play), Globe Theater.
"The O'Brien Girl" (George M. Cohan's revue), Liberty Theater.
"Tangerine" (musical comedy), Casino.
"The Greenwich Village Follies of 1921" (spectacular revue), Shubert Theater.

FEATURE PICTURES THAT CONTINUE

"The Three Musketeers" (the Fairbanks masterpiece), Lyric Theater.
"Theodora," Astor.
"Peter Ibbetson," Criterion.

Dr. Carl Awards Scholarships

William C. Carl has awarded the scholarships at the Guilman Organ School for the present season, which were offered by the Hon. and Mrs. Philip Berolzheimer to deserving students who possess the necessary talent but who are unable to pay for the tuition of the school.

The fortunate competitors who passed the necessary tests at the competition are: Genevieve de Arteaga, Porto Rico; Doris Eber, Monroe, Mich.; Francis M. Attanasio, Brooklyn, and Douglas Fowler, New York City.

Chamberlain Berolzheimer has sent to the school seven sets of reserved seats for the concerts of the Boston Symphony Orchestra in Carnegie Hall for the season. These seats will be awarded to the students who hold the highest marks each month during the winter.

The Guilman Organ School has reopened with a large

Daniel Mayer Returning from New Zealand

Daniel Mayer, the New York manager, who accompanied Mischa Levitzki to Australia and New Zealand, is now on his way home, having sailed from Auckland on the S. S. Niagara on October 18. He expects to be back in his New York office on or about November 12. Mr. Levitzki will return to Australia for farewell appearances in Melbourne and Sydney and other recitals in Adelaide and Perth, after which he will sail for Egypt, where he expects to pass part of the winter.

Hempel Sails for Home

Frieda Hempel sailed for home on the Olympic, October 26. She is accompanied by her father, seventy-five years old, who is making his first visit to this country.

OPPORTUNITIES

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ACROSS THE COUNTRY

(Continued from page 55)

Norwegian men's choral societies in the United States, is to give three concerts. In two of these the Sangerkor will be assisted by prominent local musicians. For the third a soloist of international reputation has been engaged.

Stella Trane, director of music in the public schools, has returned to La Crosse after a summer's work with Richard Hageman. She has made plans to continue the interesting musical memory work done in the graded schools on a much larger scale. During October and November the high school boys and girls will present an operetta.

Linsborg, Kan.—(See letter on another page.)

Lowell, Mass., October 5, 1921.—One of the obstacles to musical development in this busy industrial city of late years has been the lack of any concert hall large enough to make it a paying proposition to bring to the city artists of the first rank. Local organizations, such as the Lowell Choral Society, have been forced to rent one or another of the theaters for their customary concerts. Fortunately, the new Memorial Auditorium which the city is erecting as a tribute to those who fought in the country's wars, is now fast approaching completion. Situated within a stone's throw of the traffic center of the city, it is admirably located to serve the needs of the entire community. The building will include a main auditorium capable of seating 4,000 persons, and special care has been taken to assure the most perfect acoustic qualities. It is now assured that its equipment will be completed by the installation of a great organ. Besides the main auditorium, the building includes a smaller hall suitable for entertainments of a more intimate nature.

It is not possible yet to state definitely when the building will be ready for use, but it is hoped to be able to dedicate it next spring. The Lowell Choral Society, which is directed by Eusebius G. Hood, is already preparing for the event, and hopes to augment its chorus to 300 voices for that occasion. As an appropriate work to mark the completion of the memorial, the society has suggested the Verdi "Requiem."

Owing to the uncertainty as to the opening of the auditorium, it has been impossible to plan definitely for subsequent musical events this season, but Albert Edmund Brown, formerly head of the music department of the State Normal School in Lowell, who is especially interested in bringing the best of music to the city, has already secured options on the Boston Symphony Orchestra. Percy Grainger, Louise Homer, Evelyn Scotney, Fritz Kreisler, Pavlowa and her Russian ballet and other artists.

Mr. Brown, by the way, himself an accomplished singer and leader of song, has been busy throughout the summer conducting the singing at teachers' institutes and other gatherings in various parts of the country, for which service he has been in constant demand, especially since he conducted the singing at the Republican National Convention.

The Middlesex Women's Club, one of the most influential organizations of its kind in the State, has always given an important place on its calendar to music. Important musical dates on its program for this season are: December 19, Irene Williams, American soprano; February 6, the Durell String Quartet; February 30, Marie Bashain, soprano, and others yet to be announced.

Friends here of Frederick H. Haywood, who remember him first as choir boy at St. Anne's Episcopal Church and later as organist, have been interested in the announcement of the opening of his new studios in New York and also in the favorable manner in which his treatise on "Universal Song" has been received. Pleasant musical evenings in which he and some of his talented pupils have participated have from time to time marked his visits to his old home city.

Mitchell, S. D., October 6, 1921.—The Metropolitan Trio of Mitchell, the personnel of which consists of Bernice Frost, pianist, head of the piano department of Dakota Wesleyan University; Sylvia Robinson, violinist, head of the violin department of that university, and John Byers,

teacher of violin and cello, assisted by Prof. Leslie R. Putnam, baritone, dean of the School of Music of the University, made a short concert tour the middle of September, giving programs at Mt. Vernon, Chamberlain and Murdo, S. D. The trio played an excellent program, consisting of standard compositions from the classical and modern schools. They were received enthusiastically by large audiences and the work of each member, as well as that of the assisting artist, Prof. Putnam, was praised highly. This is a permanent organization, of which Mitchell may well be proud. Each member has received professional training under some of the best American and European teachers. Owing to the fact that Miss Frost has left for a year's study in New York, Lucy A. Dodd, acting head of the piano department of Dakota Wesleyan University, will take the place of pianist in the trio.

Portland, Ore.—(See "Music on the Pacific Slope.")

Springfield, Ohio, October 7, 1921.—The Artists' Course is again being presented by the City Federation of Women's Clubs and is a most excellent schedule. Artists to be presented are Lucrezia Bori, November 10; Louise Homer, November 23; the Cincinnati Symphony Orchestra, December 20; May Peterson, January 24; Pablo Casals, February 6; the Cleveland Symphony Orchestra, March 14; Rosa Raisa and Giacomo Rimini, March 28, and Mario Chamlee, May 2. So rapidly and so extensive has the work of the music committee of the federation grown that it has been found necessary to open a downtown office, where all business of the music committee will be transacted. Eleanor B. Nassau was reappointed head of the music committee of the federation by its newly elected president, Anna B. Johnson.

Important changes in the Fortnightly Musical Club have been made by its new president, Mrs. George S. Thurtle. The club numbers more than 250 members and is the only organization of its kind in the city. This year there will be ensemble departments for piano, violin and voice. Classes have been organized in choral and orchestral work. There is also a dramatic department, which will give a program in the form of an operetta on November 22. The first meeting of the club under its new plan was held September 27. Meetings are held every two weeks on Tuesday afternoons. Another innovation is the Junior Fortnightly Club, which meets at the home of its members alternate Tuesdays from the senior club. This club was organized two weeks ago with twenty-five charter members. Mrs. George W. Brownfield has charge of this department. The Junior Club will be carried on under the same plan as the Senior Club. June Ridenour was elected its first president. Much enthusiasm is being manifested.

Ralph Zirkle, one of the city's talented pianists and composers, has returned to Chicago after spending the summer here. His latest song, "In the Heart of June," will soon be published. It was sung here in manuscript form and created much favorable comment. Young Zirkle, who is a graduate of the American College of Music, will this year again be the accompanist for the Chicago Opera Quartet. He will also play the accompaniments for Jerome Uhl, who is the new tenor for the Chicago company. Mr. Uhl is a former Springfield man. Accompanying Mr. Zirkle to Chicago was Rico Bosca, one of the city's aspiring young violinists, who will study in Chicago this winter.

Professor and Mrs. G. R. Humberger and family have returned home after spending the summer at Lakeside, Ohio. Professor Humberger is the supervisor of music of the Springfield public schools.

Pauline Watson, formerly of Springfield, who of recent years has been pursuing her violin studies with masters in Boston, will make a tour this fall and winter. Miss Watson is also winning recognition as a writer of poems and has already had a number of them accepted for publication. She spent her summer vacation at the Weirs, N. J.

Jane Packham Alexander, of Pittsburg, who formerly called Springfield her home, is meeting with much success in the musical circles of Pittsburg. She is soloist in one of the largest churches there and besides this duty has charge of the musical training of practically 700 school children. Five of the public schools of Pittsburg are under what is known as the platoon system and two teachers have charge of it. Rudiments and history of music are taught. Mrs. Alexander also directs one of the large school orchestras.

Kyle Dunkle, of Osborn, who has won a name for himself in Paris, where he has been studying organ for several

years, has returned home. He will continue his studies in New York this fall and winter.

Mrs. Robert Brain, who has been spending the summer with her son, Robert Brain, Jr., of New York, pianist and composer, has returned home.

Ben Johnson of this city makes violins and does it as a pastime. He made one which was recently used by Rico Bosca, when he gave a farewell concert before leaving for his studies in Chicago. The violin possesses an unusually sweet tone. Mr. Johnson has a big collection of violins, representing a hobby of his.

Establishment of the credit system in music for the grade schools is being seriously considered by Professor LeRoy Lambert, president of the Board of Education of the Springfield public schools. Professor Lambert is also head of the Wittenberg Conservatory of Music, which has opened its winter's activities and which uses the credit system. Ernest Stinson, of Cincinnati, is head of the vocal department of the Conservatory and after December 1 Willard Osborn will have charge of the violin department. Professor Lambert teaches piano. Professor Lambert says that such a credit system for the grade schools will be in vogue in this city not later than 1922. He recently took the matter up with the State Board of Education and was much encouraged by their attention to the matter.

Rive Snider, one of the city's younger pianists, is studying piano in Chicago at the Bush Conservatory of Music under Julie Rive King.

Prof. Frederick A. Franklin, director and proprietor of the Conservatory of Music at Fredericksburg, W. Va., spent part of the summer here with his parents.

Ruth Musser Snyder, soprano soloist at the First Lutheran Church, has returned home after a delightful ten weeks' motor trip through the West.

Professor G. R. Humberger, supervisor of music of the Springfield public schools, has arranged violin lessons for children at the rate of fifty cents per lesson. Four students will form a class and lessons will last for one hour and take in a course of two years. They will be given by the city's best instructors.

Brain's Conservatory of Music has opened for the fall and winter activities with a large enrollment of voice, piano and violin students. Professor Robert Brain is owner and teacher of the conservatory.

Margaret Hagan MacGregor, considered one of the city's best organists, gave a splendid recital recently at the Fourth Lutheran Church. Mrs. MacGregor gave the same program which she used when she was presented with a special medal by the Cincinnati College of Music for her post graduate work.

Syracuse, N. Y., October 8, 1921.—On Thursday evening, September 29, Charles M. Courbois, organist, opened the musical season in Syracuse by a recital in the Mizpah Auditorium under the direction of the Recital Commission. A movement is now on foot to build up a symphony orchestra in Syracuse and rehearsals have already begun under the direction of Henri D. Pavloff. About thirty have already joined the organization. It is the plan of the management to present a program some time in December.

Trenton, N. J., October 1, 1921.—Music by wireless is no longer a novelty in Trenton. Concerts are heard frequently by the Trenton Fire Department and the Trenton Radio Club, as well as by wireless students. A complete receiving and dispatching apparatus has been installed at fire headquarters. In addition to the concerts given twice a week by the electrical department of the F. S. Katzenbach Company—the phonograph records being furnished gratis by the music shops of the city—programs given at New York, Philadelphia and Pittsburgh are clearly reproduced.

A number of interesting concerts are announced for Trenton this winter. Two concerts will be given under the auspices of the Trenton Male Chorus, Otto Polemann director. Reinald Werrenrath will appear as soloist at the first, November 29, and Merle Alcock, contralto, will be the soloist April 18. The Teachers' Chorus, Katherine Zigen, director, will sponsor two concerts and will also be heard in a joint rendition of "The Messiah" with the Arion Glee Club. The Artists' Course series, under the management of Mrs. Wilson-Greene, includes the following: November 2, John McCormack; November 24, Metropolitan Opera Quartet, comprising Frances Alda, Carolina Lazzari, Charles Hackett and Renato Zanelli; December 8, Louise Homer, and January 4, Fritz Kreisler.

Washington, D. C.—(See letter on another page.)

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